

The Musical World.

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED. IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—Gothe.

SUBSCRIPTION:—Stamped for Postage, 20s. per annum—Payable in advance, by Cash or Post Office Order, to BOOSEY & SONS, 28, Holles Street, Cavendish Square.

VOL. 38.—No. 16.

SATURDAY, APRIL 21, 1860.

PRICE 4d.
STAMPED 5d

H.



R.

UNDER THE MOST DISTINGUISHED PATRONAGE OF
HER MOST GRACIOUS MAJESTY THE QUEEN,
H.R.H. THE PRINCE CONSORT,
THEIR ROYAL HIGHNESSES THE PRINCESSES AND PRINCES OF THE
ROYAL FAMILY,
The Most Worshipful the Grand Master of Ireland,
His Grace the DUKE of LEINSTER,
And Several other Distinguished Prelates:
His Excellency the Lord Lieutenant of Ireland, the
EARL of EGLINTON and WINTON,
The LORD BISHOP of MANCHESTER,
The Right Worshipful the MAYOR of MANCHESTER,
IVIE MACKIE, Esq.
His Worship the Mayor of Salford, W. HARVEY, Esq.
SIR FREDERICK GORE OUSELEY, Bart., Director of Music at the
University of Oxford.
And many of the Nobility, Gentry, Clergy, and distinguished Families of the Empire.

DR. MARK'S GREAT NATIONAL ENTERPRISE

Organised in 1848, and developed at THE ROYAL COLLEGE OF MUSIC
BRIDGE STREET, MANCHESTER, established by him expressly as a Great
National Institution to facilitate the Encouragement and Promotion of NATIVE
MUSICAL TALENT, and the GENERAL ADVANCEMENT OF MUSIC
AMONG THE RISING GENERATION, upon his new and effective system,
also as a Normal School for the training of masters to conduct CONSERVATORIES
of Music to be established throughout the United Kingdom, for LITTLE
CHILDREN, the whole comprising an entirely new scheme of NATIONAL
EDUCATION, by blending music with general instruction, so that the study
of music shall become a branch of education in the humblest of schools of this
country. To illustrate and to rouse an interest in every town and city for these
institutions, Dr. Mark travels with a number of his pupils occasionally through
the country—giving lectures, and introducing his highly approved and pleasing
Musical Entertainment, entitled DR. MARK AND HIS LITTLE MEN, who
number upwards of Thirty Instrumentalists, and a most Efficient Chorus, the
whole forming a most unique and complete Juvenile Orchestra, composed of
LITTLE ENGLISH, IRISH, SCOTCH AND WELSH BOYS, FROM FIVE TO
SIXTEEN YEARS OF AGE, who play Operatic Selections, Solos, Marches,
Quadrilles, Galops, &c., and sing Songs and Choruses in a most effective manner,
and to whom Dr. Mark gives a gratuitous General and Musical Education.
APPOINTMENTS OF MASTERS AND ARRANGEMENTS OF CLASSES IN

THE ABOVE INSTITUTION.

Principal of the Royal College of Music; Director, Composer, and
Conductor; Lecturer to both Private and Public, Theoretical, Dr. MARK,
and Practical Instrumental and Vocal Classes
Master of the General Educational Department:
Writing, Reading, Arithmetic, Grammar, Dictation,
History, Geography, Practical Geometry, and Book-
keeping

PRACTICAL ASSISTANT TEACHERS.

Organ	Mr. BAKER.
Pianoforte	Mr. HERMERS.
Violin	Mr. ELDER.
Violoncello, Double Bass, and Viola	Mons. ROGIER.
Flute, Piccolo, Oboe, and Clarinet	Mr. BEARD.
Cornet and other Brass Instruments	Mons. VIEUXTEMPS.
Concertina (German and English)	Mr. T. DONOVAN.
Vocal Classes	Sig. CORTESI.
	Mr. H. RUSSELL.
	Mr. ELDER.
	Messrs. POWELL and ELDER.

Dr. MARK has also made provision for the Orphans of the Musical Profession
possessing musical talent, who will find the above institution a happy home, and
receive a most effective general and musical education, board, and clothing, free
of all expense.

Little Boys, from five to nine years of age, apprenticed for three, five, or seven
years by paying a moderate entrance fee to cover the expenses of instrument and
books.

Twelve appointments ready for Masters.
For Prospectuses, apply direct to the Royal College of Music, Bridge-street,
Manchester.

Dr. MARK is also open to Engagements with his Little Men.
He begs to invite the Parents and Friends, and all those interested in
his Enterprise and in the Education of the Youths of this country to visit his
establishment. Visiting hours:—From Nine to Eleven, a.m., and Two and
Four, p.m.—Saturdays and Sundays excepted.

ST. JAMES'S HALL, REGENT-STREET AND PICCADILLY. MONDAY POPULAR CONCERTS.

THE NINETEENTH CONCERT OF THE SEASON,
MONDAY EVENING, APRIL 23rd, 1860.

MR. SIMS REEVES' BENEFIT.

The Programme will be selected from the works of
VARIOUS MASTERS.

PROGRAMME.

PART I.

POSTHUMOUS QUARTET, in F Major, No. 17	Beethoven.
M. Saindon, Herr Ries, Mr. Doyle, and Signor Piatti.	
SONG, "Frühlingssong"	Mendelssohn.
Mrs. Sims Reeves.	
SONG, "Deeper and deeper still"	Handel.
Mr. Sims Reeves.	
SONG, "Night"	Mendelssohn.
Madame Saindon-Dolby.	
SONG, "Adelaide"	Beethoven.
Mr. Sims Reeves.	
SONATA, in F Major	Mozart.
Miss Arabella Goddard.	

PART II.

SONATA, in E flat, Major, Pianoforte and Violin	Dussek.
Miss Arabella Goddard and M. Saindon.	
SONG, "False friend, wilt thou smile or weep? (Oncel)"	J. W. Davison.
Madame Saindon-Dolby.	
SONG, "Dalla sua pace"	Mozart.
Mr. Sims Reeves.	
DUET, "Pray leave me but a moment"	Spohr.
Mrs. Sims Reeves and Madame Saindon-Dolby.	
SONG, "The Stolen Kiss"	Beethoven.
Mr. Sims Reeves.	
QUARTET, in E flat, No. 4	Rossini.
M. Saindon, Herr Ries, Mr. Doyle, and Signor Piatti.	

CONDUCTOR—MR. BENEDICT.

Stalls, 10s. 6d. and 5s.; Balcony, 3s.; Unreserved Seats, 1s.—Tickets to be had of
Mr. Austin, at the Hall, 28, Piccadilly; Messrs. Cramer and Co., Hammond, Addi-
son, and Co., Schott and Co., Ewer and Co., Simpson, Carter, and Oetzmann and
Co., Regent-street; Brooks, 24, Old Cavendish-street; Bradberry's London Crystal
Palace, Oxford-street; Duff and Co., 65, Oxford-street; Prowse, Hanway-street;
Childley, 165, High Holborn; Purday, 50, St. Paul's Church-yard; Keith,
Prowse, and Co., 48, Cheapside; Turner, 19, Cornhill; Cook and Co., 6,
Finsbury-place, south; Humphreys, 4, Old Church street, Paddington-green;
Mitchell, Leader and Co., Olivier, Campbell, and Willis, Bond-street; and Chappell
and Co., 50, New Bond-street.

ORCHESTRAL UNION.—MR. ALFRED MELLON

begs to announce that he will return to London about the middle of June,
when he will be open to any engagements for the Band of the Orchestral Union,
which he has reconstructed. Principal Artists:—M. M. Saindon, H. Hill, W.
Watson, E. Payton, Doyle, Trust, G. Collins, Aylward, Howell, senior, White, P. S.
Pratten, Barret, Lazarus, T. Owen, Hauser, C. Harper, Standen, T. Harper,
Stanton Jones, W. Winterbottom, Clifton, Hughes, and F. C. Horton. Applications
respecting engagements to be made to Mr. George Dolby, 2, Hinde-street, Man-
chester-square, W.

THE MUSICAL SOCIETY OF LONDON.—The Third

CONCERT, on Wednesday Evening, April 25th, at St. James's Hall.
Programme.—First Part:—Overture, the Isles of Fingal, Mendelssohn Bartholdy;
Air, Jours de mon enfance (Pré aux Clercs), Miss Augusta Thompson, Herold;
Symphony concertante, for two pianofortes and orchestra, Mr. Charles Salaman
and Mr. Lindsay Sloper, Dussek; Sonata, (MS.), Mr. Santley, Benedict; Overture,
(Lurline), Wallace. Second Part:—Sinfonia Eroica, Beethoven; Duo, Di quel
città sei tu (L'Etolle du Nord), Miss Augusta Thompson and Mr. Santley, Meyer-
beer; Overture (Gustave), Auber. Conductor, Mr. Alfred Mellon.

CHARLES SALAMAN, Hon. Sec.

CRYSTAL PALACE.—Friday, May 4th.—Tickets for THE GREAT FESTIVAL PERFORMANCE OF ELIJAH, on the occasion of the Inauguration of the Bronze Memorial Statue of Mendelssohn, are now on sale at the Crystal Palace; at No. 2, Exeter Hall; or, by order, of the usual Agents.

Admission tickets, 5s. (if purchased before 1st May); Reserved stalls in blocks, as arranged at the Handel Festival, in the area, 5s. extra; or in the corner galleries, 10s. 6d. extra.

The new Season Tickets will admit, subject to the usual regulations.

NOTICE.—Immediate application is requisite for Central Blocks. Post Office Orders or Cheques to be payable to George Grove.

CRYSTAL PALACE.—June 25th, 26th, and 28th, GREAT ORPHEONISTE MUSICAL FESTIVAL.

Vouchers for tickets for this great combination of the French Choral Societies, comprising deputations from nearly every Department of France, representing 170 distinct Choral Societies, and numbering between Three and Four thousand performers, who will visit England expressly to hold a Great Musical Festival at the Crystal Palace on the above days, are now on issue at the Crystal Palace; at No. 2, Exeter Hall; or by order of the usual agents.

The prices of admission will be as follows:—The set of Transferable tickets (one admission to each of the 3 days) 12s. 6d.; Reserved seats (for the 3 days) 12s. 6d. extra; or in the corner galleries, 25s. extra.

The new Season Tickets will admit on the above occasion, subject to the usual regulations.

HANOVER-SQUARE ROOMS.—MR. MELCHIOR WINTER (tenor), and Mr. BENJAMIN WELLS (bassist), beg to announce that their GRAND VOCAL AND INSTRUMENTAL CONCERT will take place at the above rooms on the 28th of May, (Whit Monday.) Full particulars will shortly be published.—17, St. James's-square, Notting-hill, W.

PHILHARMONIC SOCIETY.—The Directors respectfully announce that the FIRST CONCERT will take place at the Hanover-square Rooms, on Monday Evening next, the 23rd of April. Programme:—Sinfonia, The Seasons, Spohr; Concerto violin, Herr Becker, Mendelssohn; Overture, Egmont, Beethoven; Sinfonia in C, Jupiter, Mozart; Overture, Zaira, Winter. Vocal performers:—Mdlle. Louise Michel and Signor Bolletti. Conductor, Professor Sterndale Bennett, Mus. D. To begin at 8 o'clock. Subscription for the season, £3 3s.; single tickets, 15s. Subscriptions received and tickets issued by Messrs. Addison, Hollier, and Lucas, 210, Regent-street.

MR. LANGTON WILLIAMS begs to inform his friends and the public that his Annual Concert will take place at St. Martin's Hall, on Wednesday evening, April 25th, when the following distinguished artists will appear:—Vocalists, Miss Eleanor Armstrong, Madame Laura Baxter, Mr. William Cummings, and Herr Ebenschütz, of Pösch. Instrumentalists: Pianoforte, Mr. Charles Salaman, and Herr Adolphe Ries; Violin, Herr Louis Ries; Violoncello, Herr J. Lidel; Harp, Mr. Ellis Roberts, Harpist to H. H. R. the Prince of Wales. Conductor, Mr. Frank Mori. Tickets 7s. Reserved seats 10s. 6d., to be had of Miss Eleanor Armstrong, at her residence, 36, Osnaburgh-st., Regent's-park, Messrs. Keith, Prowse and Co., City, and of the principal music-sellers.

MISS ELEANOR ARMSTRONG begs to announce that her grand Evening Concert will take place at the Queen's Concert Rooms, Hanover-square, on Wednesday the 16th May, at 8 o'clock, when the following eminent artists will appear:—Vocalists, Miss Eleanor Armstrong, Madame Laura Baxter, Mr. William Cummings, and Herr Ebenschütz, of Pösch. Instrumentalists: Pianoforte, Mr. Charles Salaman, and Herr Adolphe Ries; Violin, Herr Louis Ries; Violoncello, Herr J. Lidel; Harp, Mr. Ellis Roberts, Harpist to H. H. R. the Prince of Wales. Conductor, Mr. Frank Mori. Tickets 7s. Reserved seats 10s. 6d., to be had of Miss Eleanor Armstrong, at her residence, 36, Osnaburgh-st., Regent's-park, Messrs. Keith, Prowse and Co., City, and of the principal music-sellers.

Mlle. ELVIRA BEHREN'S EVENING CONCERT, under the immediate patronage of Her Excellency the Countess Bernstorff, Her Excellency the Countess d'Apponyi, & Her Excellency the Countess Platen, will take place at the Queen's Concert Rooms, Hanover-square, on Wednesday, the 2nd May. Artists, Madame Rieder, Mdlle. Elvira Behrens, Herr Ebenschütz, Herr Ernst Pauer, Herr Wilhelm Ganz, Herr Becker, Herr C. Oberthur, Herr Daubert. Reserved seats, 10s. 6d.; family tickets, admitting three, one guinea; unreserved seats, 5s.; to be had at Mdlle. Behren's residence, 14, Bienenheim-road, St. John's-wood; and of the principal west-end music-sellers, and Messrs. Keith and Prowse, Cheapside, city.

MEYERBEER'S DINORAH AND STERNDALÉ BENNETT'S MAY QUEEN, are sung nightly at the CANTERBURY HALL CONCERTS. Comic vocalists—Messrs. George Hodson (the Irish comedian and mimic), W. J. Critchfield and E. W. Mackney. Several interesting pictures are added to the Fine Arts Gallery. The suite of Halls have been re-decorated and beautified, and constitute one of the most unique and brilliant sights of the metropolis.

MISS MARGARET McALPINE (Contralto), requests that letters respecting engagements for Oratorios, Concerts, and Pupils, be addressed to her residence, 83, Burton-crescent, New-road.

MADAME BORCHARDT having returned to Town from her Operatic Tour with Madlle. Piccolomini, is at liberty to accept engagements for Concerts, &c., for the season. Address to the care of Messrs. Duncan Davison and Co., 214, Regent-street, W.

MISS ELLEN LYON, Vocalist (Soprano). Letters respecting all public and private engagements to be addressed 20, Charles-street, Berners-street, W.

MISS SELINA PYKE (Pupil of Mr. Charles Salaman), continues to give lessons on the PIANOFORTE. Miss P. attends schools and her pupils westward, twice a week. 53, Great Prescott-street, E.

M. BUZZIAN (Violonist), has just arrived from the Continent, and is open for engagements; apply at Mr. Mapleson's, 12, Haymarket.

Mdlle. PAREPA has removed to No. 17, Russell-place, Fitzroy-square, to which address she begs that all future communications respecting engagements may be forwarded.—April 11.

TO MUSIC PUBLISHERS, CLERGYMEN, COMPOSERS, AND OTHERS.
P. GRANT AND CO., Typographical Music and General Printers, Lithographers, and Engravers, Orange-street, and Red Lion-square, Holborn, respectfully inform the above that they are prepared to undertake works to any extent in Music Printing, upon the most reasonable terms, and with the greatest accuracy and dispatch.

MUSIC PRINTING FOR THE TRADE. Estimates, and Specimens of Music Fonts sent to any part of the United Kingdom.

"THE ARION" (Eight-Part-Choir).—The members of this Society will meet until further notice every Thursday evening, at 8 o'clock, at 13, Berners-street, Oxford-street. Conductor, Mr. ALFRED GILBERT.

Persons desirous of joining the choir are requested to address the Secretary, F. F. REILLY, Hon. Sec.

BOROUGH OF LEEDS.—The Council of the Borough of Leeds are prepared to appoint an ORGANIST for the Town Hall Organ, at the salary of £200 per annum. The appointment will be made subject to public competition. Printed conditions may be obtained by application at the Town Clerk's Office, on and after the 21st instant.

Leeds, 11th April, 1860.

By Order, JOHN A. IKIN, Town Clerk.

ARTISTS' VOLUNTEER RIFLE CORPS.—(88th Middlesex), Viscount Bury, Captain Commandant. This corps, composed of Artists, Amateurs, and others interested in any branch of Art, drills at the Argyll Rooms, on Monday, Wednesday, and Friday, at Five o'clock; Tuesday, Thursday, and Saturday evenings at Half-past Six; and at Burlington House on Wednesday mornings at Eight. Officers appointed to First Company: Captain, Viscount Bury; Lieutenant, H. W. Phillips; Ensign, J. E. Millar, A.R.A. Third and Fourth Companies are now forming; gentlemen wishing to join the corps can be enrolled at the hours of drill, or on application to F. F. Cookrell, Esq., Honorary Secretary, 8, Regent-street.

TO VOLUNTEER RIFLE CORPS.—Boosey and Sons' military band instruments, reed and brass, as well as bugles, drums and fifes, have been used and approved of by almost every regiment in the service, at home and abroad. Those regiments that contemplate the formation of a band, are invited to apply to the firm, who will be happy to recommend their competent bandmasters, and render any further assistance that may be required.—Boosey and Sons, Holles-street, London.

EVANS'S ENGLISH HARMONIUMS.—Full particulars of these unrivalled instruments to be had of the manufacturers, Boosey and Sons, 24 and 28, Holles-street, London. Manufactories at Wells-street and Davies-street.

CASE'S PATENT CONCERTINAS, as used by Signor Regondi and Mr. George Case, are remarkable for their superior tone, and being less liable to get out of tune than any other English Concertinas. Prices from four to twelve guineas each. Manufactured by Boosey and Sons, Holles-street.

Just Published, price 3s. 6d.

"ROMANZA," for the Violoncello and Piano, composed and dedicated to Frederick Charles Pawle, Esq., by Edward Thurnam. Robert Cocks and Co., New Burlington-street, London.

MEYERBEER'S NEW WORK—"ASPIRATION"—CANTIQUE. (Short Anthem.) The words from the original Latin of Thomas a Kempis, "De imitatione Christi." Composed for SIX VOICES (three sopranos, two tenors, and bass), with Recitatives for a BASS SOLO, and Organ (or Harmonium) accompaniment ad libitum, by GIACOMO MEYERBEER. Price, in score, 4s. London: Duncan Davison and Co., 214, Regent-street, where Meyerbeer's setting of the Lord's Prayer, for four voices, 3s., and the Serenade, for eight voices, "This house to love is holy," 4s., may be obtained.

CHEAP EDITION OF MOZART'S TWELFTH MASS and ROSSINI'S STABAT MATER, arranged in the most effective manner for the Pianoforte, by Henry Smart, price 3s. each, complete, or handsomely bound, 5s. each. Boosey and Sons, Holles-street.

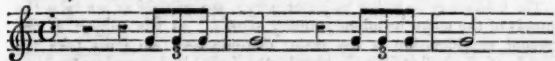
REVIEWS.

"*'Thou art so near,' Reichardt's celebrated song, arranged for the pianoforte*"—by Brinley Richards (Boosey and Sons). An adaptation—or, as our "lively," "volatile," "pugnacious," "capricious," "mercurial," "spiritual," and thoroughly amiable neighbours say, "transcription"—of Herr Reichardt's very popular melody, done with that neatness, elegance, and finish for which Mr. Brinley Richards is notorious, which imparts so genuine a charm to his smaller compositions for the drawing-room, and makes them invaluable as teaching pieces, both to master and pupil. A happier example of his taste and facility in this direction has not been issued from the press.

"*Marche à Grand Orchestre, transcrit par l'auteur*"—Frederick Scotson Clark (Augener and Co.). Mr. Frederick Scotson Clark, though an English—(Irish?—Scotch?—Welsh?—Manx?)—man, selects the French lingo for his title-page, and "transcribes"—"*pour piano, harmonium, ou grand orgue d'église*." We have attempted his present "transcription" on the first-named instrument. Mendelssohn composed a certain Wedding March, which begins thus:—



Mr. Clark (to avoid plagiarism of his illustrious predecessor?) sets out as below:—



Mendelssohn's first theme commences as follows:—



Mr. Clark (to avoid &c. &c.) dashes off as subjoined:—



And the rest to match. We prefer Mendelssohn's march, which perhaps (as in the instance of Professor Sterndale Bennett's second *Impromptu*) Mr. Clark has never seen. Nevertheless (by "a curious coincidence"), his *coda* is inaugurated by a flat seventh on the dominant:—



And so is Mendelssohn's. We had put a "curious coincidence" in parenthesis, but think we are now justified in dispensing

with brackets, and adopting the plural number. These, then, are curious coincidences—very.

"*Polka Mazurka, pour piano*"—Anton Rubinstein (Ewer and Co.). This in some degree clever, occasionally graceful, as occasionally ungraceful, and never quite original (unless Chopin, out-Chopined in what is most eccentrically *Chopinesque*, can claim to be original) effusion, is dedicated to the Princess Sophie of Nassau, whose ears must be well-seasoned in the modern school of pianofortery to relish the following:—



That the ears of the composer were rather tickled than offended by the progression, may be gathered from the complacent *bonhomme* with which he reiterates it.

"*Azelia, morceau de salon*"—Adolph Gollmick, Op. 38 (Boosey and Sons). Herr Gollmick's "Op. 38" would be as irreproachable as the immaculate Azelia herself, but for such passages as the subjoined:—



and the subjoined:—



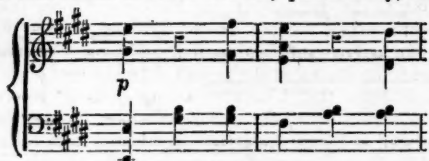
The theme itself is pretty, and the *arpeggio* variation beginning at page 4, a clever imitation of one of M. Thalberg's most familiar expedients.

"*La Consolation, rêverie, à son ami, R. Conolly, Esq.*"—H. F. Henniker (Avery). We protest against a French title-page coming from an *English* Academy student. The late Earl of Westmoreland would not have sanctioned it; and we are ready to bet three "*rêveries*" to one that Mr. Henniker's "*ami, R. Conolly, Esq.*" (why not *Esquyer*?) would have preferred to have the work dedicated to him in plain English. The name of the "*rêverie*," moreover, is ill chosen. There can be little consolation for any sorrow, disappointment, or misfortune in four or five pages of music skipping about after this fashion (*style grenouille*!):—



A paralytic pianist who had lost the use of his fingers might (peraunder) find "consolation" in the fact that he could not now be asked to play it.

"*Azelia*," noticed above, forms No. 2 of "*Six Morceaux Caracteristiques, pour piano*" (Boosey and Sons), to which the name of Herr Adolph Gollmick is attached. The others are "*Vive la Danse, grande valse brillante*" (Op. —), which has a very effective episode in the subdominant key, but the first theme of which sets out, questionably, thus:—



"*Belinda, morceau de salon*" (Op. 47), which would be nice, but for such passages as:—



and again:—



"*Jeu d'Esprit, caprice*" (Op. 48), the first two pages of which are all at the top of the key-board, but in which we are consoled, at page 3, by a charming episode in the subdominant key; "*Pauline, mazurka de salon*" (Op. 46), a really brilliant piece; and "*Bellona, fest-marsch*" (Op. 49), the melody of which begins something like the septuor in the duel-scene of the *Huguenots*. In all these pieces there is more or less merit, and they are all written by one who evidently understands the instrument.

LETTER TO THE EDITOR.

MATHEMATICAL THEORY OF THE MAJOR DIATONIC SCALE.

SIR,—I presume that as Mr. D. C. Hewitt offers no reply to my letters (*Musical World*, December 24th, and January 28th), he is thoroughly convinced of the unsoundness of the principles of his proposed theory of unit basses, which is in reality a theory founded upon an unlimited series of harmonics; and it could easily be made manifest that no theory, built upon such a complicated foundation, can give the true principles of harmony, that is, no theory derived from such a basis can show the true relations of musical sounds, whether as simple sounds or in combination as chords, or can explain the connection of these chords one with another, either when they proceed by simple progression or by modulation; on the other hand, all these relations, and many others, are with facility deduced from the simple theory of *limited harmonics*, or *systems of sounds*, based upon the consonant intervals, the whole of which are formed by a principal sound as generator, and its first, second and fourth harmonics, represented by the respective ratios, 1, 2, 3 and 5, to 1, and are those generally known as the common chord, which chord may therefore, with propriety, be called the very essence of harmony, and justly be designated the *perfect concord*.

In my last letter I pointed out, I believe for the first time, the mathematical relation existing between the chord of the dominant 7th and the chords of its resolution, but as the limits of a letter written for the purpose of elucidating another part of the subject, did not allow of more than a slight notice of this, I may perhaps enlarge upon it at some future period; for the same reason I assumed the sounds of the major diatonic scale to be those already acknowledged as such, but it is my principal object in the present to complete the link in the argumentative chain, by showing that these sounds of the scale can be strictly deduced from the same scientific basis. In reference to the systems of sounds in the same letter, I there noticed the fact that each sound (nominally the same), as, for instance, G, enters into these systems under three distinct forms, and when it enters as a primary it is continued through three systems, in the other cases only through two. Now when it appears in two systems only, as in E and A, it does not enter as a primary, but only in a subordinate character: it is subject unto and governed by a primary sound, evidenced also by its accidental change, and though in combination with the primaries, E and B, it establishes a connection between the two systems, yet it is of itself powerless, and has no influence over the sounds of these systems; the same may be said of the sound G in the systems E flat and A flat. But when it enters as a primary, as in G, then in the adjacent system C, it appears as the unit-sound, that is, the sound with which all the others in that system are consonant, and which it therefore governs; it is the ruling sound, in fact, the *dominant sound*, all the others being subject unto it, its influence extending also into the adjacent systems, G and F, which thus become equally related to the system C; also the sound G is the only one that is continued through the three systems G, C, and F, which are in this manner brought into connection and form one *mode of sound*, of which G is the dominant. Moreover, the G as dominant, or unit-sound of a system, invariably leads to the 5th below, or C, as the primary basis (as shown in my letter, *Musical World*, December 24th), which thus becomes the basis or root of the sounds in this mode.

The mode may be either major or minor, accordingly as we take the sounds of the major or minor primary chords. As the subject of our present consideration is the major diatonic scale, we must take the sounds of the major primary chords, the individual sounds of which, arranged within the compass of an octave in an ascending order, according to the magnitude of their ratios, and commencing with the ascertained root, are—

C	D	E	F	G	A	B	C
1	$\frac{9}{8}$	$\frac{5}{4}$	$\frac{4}{3}$	$\frac{3}{2}$	$\frac{5}{3}$	$\frac{7}{4}$	$\frac{2}{1}$

which are all the sounds of the major primary chords, in the mode of which C is the root, and taken collectively are the sounds of the major diatonic scale of C only. All other major diatonic scales are formed in a similar way.

We have thus not only the sounds of the major diatonic scale, but also the *true reason* why the 5th of the scale is the *dominant* sound, and how it becomes so: the whole of which are, I believe, now, for the first time, strictly deduced from a mathematical basis. It will be seen that the complete scale consists of eight sounds or seven intervals, which intervals, by a comparison of their ratios, are found to be of three degrees of magnitude, viz.: the major tone (ratio $\frac{9}{8}$), the minor tone (ratio $\frac{10}{9}$), and the diatonic semitone (ratio $\frac{16}{15}$), which, if they be represented respectively by the letters T, t, S, then the following is the order in which they occur, and which serves as a simple illustration of the magnitude of the various intervals, any interval whatever may be easily measured and compared with another, by simply adding together the various magnitudes of which such intervals are composed:—

C	D	E	F	G	A	B	C
T	t	S	T	t	T	S	C

Thus the interval of any of the minor 3rds, E G, A C, or B D contains the magnitudes T and S, whilst the interval D F contains only t and S, and is therefore less than a minor 3rd by the difference between T and t.

The equality between the magnitudes of the first three intervals, and the last three intervals of the scale, and the fact of the semitone occurring in the same situation, in each portion, has given rise to the notion that the major diatonic scale is in reality a compound scale, consisting of two scales of four sounds each, thus:—

C	D	E	F	G	A	C	B
T	t	S	F	t	T	S	C

and it is thus taught in several theoretical works, but it is evident, on looking at the order of the intervals, that such notion is incorrect, the second portion, G A B C of the scale of C, could never become the first

portion of the scale of G, the intervals not occurring in the same order, but which ought to be the case, all major diatonic scales being exactly similar in this respect, that is in the order of the intervals. The consideration of the minor scale I reserve for the present.

I remain, sir, yours truly,
W. W. PARKINSON.
Chatham Hill, Manchester, April 2nd, 1860.

THE NEW ORGAN FOR THE CATHEDRAL.

To the Editor of the "Manchester Courier."

SIR,—I was greatly surprised to see the account given in your last of the new organ for our Cathedral. I had been somewhat prepared by the silence maintained by the authorities after the inquiries made by one of your correspondents some weeks since, to expect that no healthy competition would be allowed, but I now find not only that the order has been given in a most peculiar manner, but that the instrument, instead of being worthy of the Cathedral, will be inferior to others erected by private liberality in district churches. I cannot doubt the accuracy of the specification which you have published, and, as far as church organs are concerned, you are correct in stating that the instrument will rank third in this city, but, speaking generally, this is not the case. The organ in St. Peter's Church is undoubtedly the finest and largest in this district, as well as this city; but the organ at the Free-trade Hall is the next in importance. This instrument contains 52 sounding stops, against the 39 (I should say, for such things as tierces and larigots have no right to be considered separate stops,) of the new organ for the Cathedral. It also contains a 16 feet trumpet in the great organ, a 16 feet reed in the swell, and a 32 feet stop and a 16 feet reed in the pedal. The organ at the Cathedral will therefore not rank even third in this city, but will come in as a bad fourth—a fact I really think anything but creditable to the authorities. I cannot ascertain that any of the churchwardens are possessed of practical musical knowledge, and I believe that the organist, Mr. Harris, has not had any connection with the matter, not even having had the compliment of being consulted on the subject, and the order for the instrument has been given to a stranger without any competition. I imagine that others besides myself who have been appealed to by the churchwardens for contributions, will be interested in this inquiry; and for troubling you with this communication, this must be the apology of, sir, your obedient servant,

A PARISHIONER.

LETTERS OF SPOHR.

[In numbers 8 and 11 we gave two letters from Spohr, written from Paris in 1820, besides extracts from two others dated 1821. Our authority was, Herr Al. Malibran's small book on Spohr. If Herr Malibran does not expressly say the letters were addressed to him, which, on account of the anachronism, we never supposed they were (though other papers have, without any investigation, taken this for granted), every one must, at any rate, have believed that the originals of the letters were given to Herr Malibran by the person to whom Spohr addressed them. We quoted them, therefore, *bona fide*, and as the best things in the whole pamphlet. — There is, however, now lying before us the copy of a letter written by Spohr from Heidelberg to a friend, on the 20th February, 1821, in which he says:—

"You will read an account of our stay in Paris in four long letters which I have forwarded to the *Leipsic Musik Zeitung*."

— These letters are, therefore, printed in the volume of the above paper for 1821, which we do not happen to have by us. Was it to be supposed that reckless bookmaking could go so far as to foist upon the public, as the great attraction of a hastily compiled biography of a great man, letters of his which had long since been published?

We, however, are enabled to present our readers with some letters of Spohr, from London and Paris, written at the same period of his life, and addressed to his friend, Speyer. They have never been made public. Herr Speyer gave these interesting documents, unconditionally, to Herr A. Schindler, at the latter's reiterated request. We, in our turn, are indebted to Herr Schindler for them.]

I.

London, the 27th March, 1820.

MY DEAR FRIEND,—I have purposely deferred writing

until now, in order that I might be able to tell you something both of my circumstances here, and of the way in which art is cultivated. At present, after a stay of four weeks, I am sufficiently at home to be able to pronounce a decision with certainty. If, however, my procrastination has been the cause of your being at all alarmed by a piece of information in a Paris paper, which reported we were lost during the passage from Calais to Dover, I should blame myself for not having at once let you know that—though obliged to venture on crossing at the stormy period of the year, when, according to the returns of the Exchange,* more than 150 ships were either lost or driven aground on the English coast—we arrived safe and sound, and soon recovered from the fright and illness of the transit. In the first place, then, you must know that I have been most cordially received by all those persons to whom I brought letters of recommendation, as well as by all the artists on whom I have called, and that Herr Pensa is perfectly right in saying that the English are far more agreeable at home than on their travels abroad. In the next place, I must inform you that the way in which art is cultivated here offers great contrasts (most glaringly prominent in large cities especially); that, side by side with much that is admirable and worthy of praise, you hear the most wretched performances, and that, in a word, it is very plain the English have no vocation and no true feeling for music. It is true that they cultivate music *seriously*, as they do everything, but it is soon evident, as in the case of English travellers, when visiting the treasures of art and antiquities in Italy, that it is more a labour than a source of enjoyment for them, and that, at the conclusion of a concert, they may well be supposed to say, like their compatriots after an art-visit in Rome, "Thank heaven, this is all over!" The very fact of their being able to sit out and listen attentively and seriously to concerts, four, and frequently five, hours long, with only a short pause, proves that music does not force its way to their hearts, for, if it did, they would be exhausted before the end of the first half. The fact, too, that they listen with equal interest, on the same evening, to the most wretched compositions; that they can, in the same concert, hear a classical piece of music by Mozart, and encore a vulgar English street ballad, without the slightest artistic value, proves them to be utterly incapable of distinguishing good from bad. Of course this is true only of the ordinary concert-goers, for there are naturally in a city with 1,200,000 inhabitants, some few who must be allowed to form honorable exceptions, and possess the power of judging matters of art. That, being convinced of this, I should, three weeks ago, on my first appearance (when I played my *scena* at the first concert of the Philharmonic Society) have felt *very nervous*, I can explain only by the presence of Viotti and several other distinguished professionals, whose perhaps too great expectations I had to satisfy, and although they, as well as the general public, applauded me very much, I was but little satisfied with myself, and looked forward impatiently to my second appearance. A week ago, I played at the second concert of the Philharmonic Society, my "Quatuor brillant" in E major, with such success that, from that time, I have enlisted every one in my favour. Last Wednesday, too, when I played for the third time, at Drury Lane Theatre, in what was called an oratorio, my "Pot-pourri," in B flat, I was greeted, both on my appearance, and when I had concluded the piece, with marks of approbation, such as seldom fall to the lot of a foreign artist. At the third concert

* Spohr means, probably, Lloyd's.—ED. M. W.

of the Philharmonic Society, I am going to conduct, and shall make my *début* with a new grand symphony in D minor, which I began immediately after our arrival, and finished a day or two ago. You may easily believe I am indescribably delighted that this work, which I conceived and brought forth in a spirit of the greatest enthusiasm, is to be performed for the first time by so magnificent and full a band as that of the Philharmonic Society (28 violins, 12 double basses, &c), and in so noble a place as the New Argyll Rooms. I shall afterwards produce my old symphony, as well as my overtures, which have not yet been performed here.

Whether we shall make anything considerable here, the future will show; that it will be something, I know already, for I can calculate pretty nearly the expense of living. Up to the present time, we have engagements, either for us both, or for me alone, to play for remuneration at three concerts. I have also begun to give lessons. It is not certain whether or no the King will hear us; he has not yet returned to town. Our benefit-concert is fixed for the 8th June; I think it will be tolerably successful. I will write to you next time about the professionals here; a concert of Mad. Mara, who is seventy, was interesting. My change on the violin has turned out excellent; the violinists here are already beginning to imitate it.

LOUIS SPOHR.

II.

London, the 17th April, 1820.

MY DEAR FRIEND,—How can I thank you sufficiently for having, by a speedy refutation of the frightful report of our death, spared my parents and mother-in-law days of grief! But for your letter, what would they not have suffered until they had read the denial of the report in the newspapers? I shall never forget this friendly act of service on your part. We are receiving, from all parts of Germany, congratulations on our escape; these, as proofs of the interest taken in us by a great many good men, have caused us great joy. I cannot, however, even now, understand how the report of our having perished can have arisen, since we were in London long before the outburst of the storm, which destroyed so many vessels.

You received, no doubt, soon after you despatched your own, my first letter, in which I informed you of my appearance at the first two concerts of the Philharmonic Society. Since then, I have played three times in public, and conducted the third concert of the Philharmonic Society, rising, I am fully justified in asserting, more and more in the estimation of the public,—at least the latter have given me the most unmistakable proofs of this at each successive appearance. In the first place, I played in a so-called oratorio at Drury Lane Theatre, my *pot-pourri* in B flat major, then, at the last Dilettanti Concert at the London Tavern, in the City, a sonata with my wife, and, in the second part, my *scena*; and, lastly, at the so-called Vocal Concert, in a very fine room in Hanover Square, a new concerto in A major, which was especially successful. My wife, who, on her first appearance here, where there are so many good masters of the harp, quite astonished and put me to the blush, for I was much more timid than she, created a deep sensation by the originality of her grand play, and was highly praised by all the professionals that evening. That this success of our efforts as artists greatly enlivens our sojourn here, you may easily imagine.

The greatest pleasure was, however, that caused by the reception of my new symphony. Previously to my arrival

in London, not one of my orchestral compositions had ever been given, either at any of the Philharmonic, nor, as far as I am aware, at any other concert; and I looked forward anxiously for an opportunity of enabling professionals and amateurs to hear some of them. This opportunity presented itself. Among other very sensible regulations, there is one to the effect that, during the series of concerts, the members shall execute, on two evenings, before a small and select audience of professionals and amateurs, only compositions (mostly symphonies and overtures) with which they are unacquainted, and decide, by the applause of those present, whether the pieces thus played are or are not worthy of being played publicly at one of the subsequent concerts. At an ordeal of this kind, I gave them my published symphony and two of my overtures, that from *Abramo*, and the new one. The enthusiastic applause with which these were distinguished (it is true they had to contend with only very weak productions—a symphony by Soliva, the composer of the opera *La Testa di Bronzo*, and another, still weaker, by a native composer) impelled the directors to ask me to have the published symphony performed at the next concert. This, however, I declined, telling them I had intended for my *début* as a composer a new symphony, written here in London. My proposition was accepted, although the directors seemed to think the new symphony would scarcely please so much as the old one did. But they changed their opinion, even on the first hearing of the piece at rehearsal. The band, whose good-will I had already gained, by small acts of attention and politeness, at the performance of my other things, exerted themselves to the utmost to execute the symphony in a way that would meet with my approval. They were accustomed more, also, to my mode of conducting (for I had been called on to conduct at the trial of the new compositions a week previously), and found this a great help, so that not only my symphony, but all the other pieces produced at this concert (the symphony in C with fugue, by Mozart, and the overtures to *Fidelio* and *Medea*) went with much more precision than usual.

The manner of conducting at the theatres and concerts here is the most preposterous which can be imagined. With two conductors figuring away, there is really not even one. He who is styled the *conductor*, in the bills, sits at the piano and plays from the score, but neither marks time nor gives the *tempi*; this the *leader*, or first violinist, ought to do. As he has, however, merely a violin part before him, he cannot help the orchestra, and, therefore, contents himself with playing away his own part, and allowing the orchestra to get on in the best way they can. Artists here had perceived the defect of such an arrangement, and the impossibility of an orchestra of fifty or sixty persons ever working well together with it, before I spoke to them on the subject; but they do not dare to make an alteration, because what is once established is regarded as sacred and inviolable, for, after all, with all his political freedom, an Englishman is the most abject slave of etiquette. I conducted, however, at rehearsal, in my old and usual manner, from the score; and, in the evening, when the *conductor* is obliged to figure behind the piano, I knew the thing so by heart, that I was enabled to help the orchestra even without the score. My symphony was, consequently, executed with more precision and nicety than I could expect, after one rehearsal, and that rather a hurried one, and it is to this, no doubt, that I am indebted for the fact that it was received by the public with greater enthusiasm than any other orchestral composition during my stay here. The minuet or scherzo

was encored, and applauded after its repetition even more than before. This successful result is doubly gratifying, because it encourages me to hope that I have not yet gone back as a composer; for I dare not trust unconditionally my own opinion, according to which this symphony is the best thing I have done in the way of orchestral music, partly because one is always fondest of one's youngest children, and partly because a man is only too unwilling to confess to himself that the creative power of his youth is on the decline.

Of the other concerts and musical performances we have attended, I cannot say much. The Italian Opera is, at present, altogether bad. We were so fearfully bored there, that, till now, we have been unable to make up our minds to go there a second time. Among the singers, there was not a single one who distinguished himself. The band, conducted in the mode I have just described, is continually wavering, and you fear that it will break down every instant. The choruses are beneath criticism. Of the benefit concerts, the most interesting (but not on account of its goodness) for us was that given, at the Opera House, by Mad. Mara, who is seventy years of age. She had, probably, hoped that curiosity to hear once again as a matron a singer who had been admired here in her prime, forty years ago, would attract the English in large numbers to the theatre, and that she would once more, in her old age, make a great hit; but she was woefully mistaken. The house was empty, and, on account of the enormous expenses (the theatre alone costs 100 guineas), she will, in all probability, be something out of pocket. If, without being compelled to take such a step by the greatest want, she has, by thus appearing in public, rendered herself ridiculous, and damaged her well-merited reputation, she richly deserves having been punished by the unfavourable result. If, however, it is true that, as it is here and there asserted, she lost all she possessed at the burning of Moscow, we must give all our sympathy to a poor old lady, who, at so advanced an age, has been compelled, for the sake of what she might get, to exhibit publicly the last remnant of her once so celebrated artistic capabilities. What was heard of the latter on the evening of the concert was far too little for anyone to form a judgment of her, and she escaped, probably, general ridicule only by causing it to be announced before she appeared that she was extremely hoarse and must crave the kind indulgence of the audience. Not merely has she scarcely any voice left, but everything she attempted on this unfortunate evening was so uncertain, out of tune, and even in such bad taste, that it was impossible to gather from it any idea of her former excellence.

The same evening two or three other things happened which could occur only in England. One of Cramer's pupils was to play Mozart's grand pianoforte concerto, with trumpets, kettle-drums, and a numerous band; it turned out, however, that the piano was so high, that none of the wind instruments could be employed. In any other city such a concerto would have been previously rehearsed, and then the tuner would have been able, between the rehearsal and the performance, to tune the instrument properly; here, however, this had not been done. I expected that the concerto would be entirely omitted, and that the pianist would substitute something else without accompaniment; not a bit of it; this piece, to which the wind-instruments are so essential, was played without them, the first oboe and first bassoon part being merely taken by a violin and a violoncello. How the *tutti*, especially, sounded in the large Opera House, you

may imagine. I did not observe, however, that anyone among the audience resented such a profanation of a magnificent masterpiece. Did they fancy, perhaps, it ought to be given in this way? Cramer, the violinist, performed in the second part a violin-concerto by Martini, which is, at least, 120 years old! It would be difficult to find anything in the world more wearisome! How a man can play such a thing in public is to me incomprehensible. If it were not done here, I do not think it would be done anywhere else. As a remarkable fact in London, it was not, therefore, without interest for me; I again felt, too, very vividly, that though in Martini's time there was vocal music, instrumental music has, at any rate, been created during the last fifty or sixty years by our heroes at Vienna. On the other hand, I heard, with the greatest pleasure, *glees* at several concerts, the so-called *glees* or four-part songs for male voices, of the same period. These are the only specimens of national music the English possess. There are some, especially by Webbe and Smith, which are really admirable. It is, by the way, impossible for such songs to be sung more perfectly than they are sung by Messrs. W. and C. Knyvett, Vaughan, and Bellamy. I never before met with such perfect equality of voice and such perfectly correct intonation. People here, however, do not seem to attach much value to these compositions, and I have always been looked at with astonishment when speaking in terms of ecstasy about them. Here, as well as elsewhere, a cavatina by Rossini is more certain to set the hands of the audience in motion.

At one of the last vocal concerts a *Te Deum*, by Graun, was sung. Scarcely, however, had the singers sung the first words, after the very long prelude, before all present rose, and remained standing as long as the piece lasted. This struck me as doubly ridiculous: in the first place because the English thus only pay the Almighty the same outward respect they pay the king—for, as is well known, "God save the King" is always listened to standing, whether the king be present or not; and in the second, because they regard as though belonging to the ritual of the church a piece of concert-music, which, just like all the others, is merely performed to afford artistic enjoyment to those present, who behave as though they were at church. The seriousness and gravity with which Englishmen observe the frequently absurd rules of etiquette always strike me as exceedingly comical, and I can scarcely reconcile such conduct with the intelligence and love of freedom of which they boast.

I have received from Berlin the intelligence that the vacant post of *Capellmeister* will not be filled up. I have, therefore, no reason for keeping my opera back any longer, and beg you, therefore, to have the kindness to forward the score and *libretto*, together with the enclosed letter, by the first post, to Count Brühl.

During the magnificent spring weather, we have commenced making excursions in and about London, to see whatever is worth seeing. Last Sunday, for instance, we went to Richmond, which is situated 13 English miles off, in a perfect paradise. I cannot describe to you how delightful it was to see the first green and the first blossoms on the trees, and once again to breathe the pure air without the unsupportable coal smoke. But this merely caused our chests to suffer more acutely as we approached the large mass of stone. Town is growing more lively every day, and the winter season will now at length begin with the blossoms on the trees. Is it possible to meet with greater contradictions than in London?

In my next letter, I will describe to you how music is

cultivated in most private houses. The mode in which this is done is, also, quite English, although some houses form honorable exceptions to the rule. For instance, I played yesterday at the Duke of Hamilton's, in the presence of the Duke of Sussex, and a very select assembly. I cannot sufficiently praise the stillness and attention of all present, during the music, nor their polite behaviour towards us artists. The English, especially those who have travelled, can make themselves very charming.

Farewell. Most cordial remembrances to your family. Let us soon have the pleasure of receiving another letter from you.—Ever yours,
LOUIS SPOHR.

THE LATE SIG. LABLACHE.—Notwithstanding the period which has elapsed since the death of Sig. Lablache (which it may be remembered occurred on 23rd January, 1858,) deep regret is still vividly felt in reference to his memory, and all that relates to an artist so highly esteemed is received with the most lively interest. We are sure it will afford universal gratification in announcing that Her Majesty has been pleased to present a copy of the portrait of Sig. Lablache, executed for Her Majesty, by Winterhalter, to the surviving relatives; a compliment no less gratifying to the family than indicative of Her Majesty's appreciation of worth and excellence. With becoming consideration the gift is accompanied with explicit suggestions—from such a distinguished quarter, almost amounting to commands—that the charge of the picture should be entrusted, during his lifetime, to Sig. Frederick Lablache; and, at his decease, to be transferred in succession to any of his brothers or sisters, children of the late Sig. Lablache—thus providing that the picture should remain a heirloom to the family. A communication embodying such instructions accompanied the gift, which, in accordance with Her Majesty's commands, has been recently delivered to Signor Frederick Lablache, as the eldest member of the family.

The letter in which Her Majesty's wishes are conveyed, does honour (if that were possible) to the source whence it emanated:—

Sir,—I have received the commands of Her Majesty the Queen to forward to you the copy of the portrait by Winterhalter of the late Signor Lablache, which her Majesty has presented to his family.

Her Majesty thinks that the charge of this picture should be entrusted to you, as the eldest son, and consequently the representative of Signor Lablache; that you should keep it during your life, and that at your decease its custody should be transferred to the eldest living child, and so to each brother and sister in succession, as long as any of the children of Signor Lablache shall survive.

You would not, of course, have any power to dispose of this picture by sale, gift, or will, so long as any of your brothers and sisters shall be living, or to transfer the charge of it to any other person, except your eldest brother or sister; and any member of the family, sons and daughters of your father, should at any time have the power to direct a copy of the picture to be taken at their own expense.

In the event of the decease of all the children of Signor Lablache, this portrait should be disposable by you, by bequest in your will to any member of the Lablache family.

I have directed a copy of this letter to be sent to Madame Thalberg, as Her Majesty wishes this arrangement to be finally decided upon.

I have the honour to be, Sir, your obedient servant,
Signor F. Lablache.
C. B. PHIPPS.

HER MAJESTY'S THEATRE.—Piccolomini (her last appearance but Three). Second Night of *La Traviata*. To-morrow Evening (Saturday, April 21), will be repeated *LA TRAVIATA*. Alfredo, Signor Mongini (his second appearance in that character); Germont, Signor Aldighieri; Medico, Signor Castelli; Baron Duphol, Signor Casaboni; and Violetta Valery, Mdle. Piccolomini (positively her last appearance but three previous to her final retirement from the stage). Conductor, Signor Arditi. The opera commences at 8 o'clock. Pit tickets, 8s. 6d.; gallery stalls, 3s.; gallery, 2s., to be obtained at the box-office of the theatre, which is open daily from 10 to 5.

HER MAJESTY'S THEATRE.—The farewell performances of Mdle. PICCOLLOMINI, previous to her final retirement from the stage, will take place on the following dates:—To-morrow (Saturday), April 21; Thursday, April 26th; Saturday, April 28th; and Monday, April 30th. This engagement can on no account be extended.

ROYAL ITALIAN OPERA, COVENT GARDEN.—

First appearance of Madame Grisi and Signor Mario. On Tuesday next, April 24, will be performed (for the first time at the new theatre), Donizetti's Opera, *LA FAVORITA*. Leonora, Madame Grisi (being the first of the twelve representations to which her engagement is limited); Inez, Madame Tagliafico; Alfonso IX., M. Faure (his first appearance in that character); Baldassaro, M. Zelger; Don Gasparo, Signor Rossi; and Ferdinando, Signor Mario (his first appearance this season).

Conductor—Mr. COSTA.

The incidental *DIVERTISSEMENT* will be supported by Mdle. Zina and M. Desplaces.

EXTRA NIGHT next Thursday.

Third appearance of Mdle. Ceilang. On Thursday next, April 26, an Extra Night will take place, on which occasion will be performed (for the third time these five years, Beethoven's celebrated Opera, *FIDELIO*. Leonora, Mdle. Ceilang (her third appearance in England); Marcelina, Mdle. Corbari (her third appearance this season); Rocco, M. Zelger; Pizzaro, Signor Tagliafico; Il Ministro, Signor Polonini; Giacchino, Signor Lucchesi; and Florestano, Signor Neri-Baraldi.

After which, the *Divertissement* entitled *AZELIA*, in which Mdle. Zina will appear.

JULLIEN FUND.

THE illness of M. Jullien having, with fatal rapidity, terminated in death, it has been resolved that the donations to the JULLIEN FUND shall be applied in the manner which would have been most in consonance with the wishes of the deceased, had it been permitted him to express them, viz., to the relief of his widow and family, who, by his loss, are left totally unprovided for.

Committee for the distribution of the Jullien Fund.

Mr. John Mitchell; Mr. W. R. Sams; Mr. Thomas Chappell; Mr. W. Duncan Davison; Mr. Jules Benedict; Mr. A. Blumenthal.

Honorary Treasurers.

Mr. John Mitchell, 33, Old Bond-street; Mr. Thomas Chappell, 50, New Bond-street; Mr. W. R. Sams, 1, St. James's-street.

Bankers.

Messrs. Coutts and Co., Strand; Heywood, Kennards, and Co., Lombard-street; London and County Bank, Hanover-square;—who, as well as the Honorary Treasurers, have kindly consented to receive subscriptions.

Subscriptions already advertised ... £410 10s. 10d.

Additional Subscriptions.

	s.	d.		s.	d.
Proprietors of Punch	5	6	Mr. Hammond	1	2
Lady B. Lytton	2	0	Mr. D. Dawson	0	4
Countess Caroline Bellew	1	1	Messrs. Cramer and Co.	0	5
Dr. Besant Hawkins	1	1	Sunday Times Office	0	2
2nd Collection, Coffee Room	1	2	Messrs. Keith & Co., per J. N.	1	3
Friends, Manchester	1	2	Messrs. Keith & Co.	0	12
Henry Fentum, Esq.	1	0	Messrs. Bailey, Brothers	1	2
Dr. Roberts	1	0	Mr. Mitchell	0	1
V. B.	0	10	Deposit Bank, Leicester-sq.	0	7
T. W. R.	0	10	Parkins and Gotto	0	7
T. S. Flinn, Esq.	0	5	Messrs. Boosey and Sons	0	8
Mr. Austin, sundry small subscriptions	0	17			

The return of country subscriptions has not yet been received, but will be shortly advertised.

ONE SHILLING SUBSCRIPTION.

Books to receive names are now placed at Mr. Hammond's (late Jullien's), 214, Regent-street; Messrs. Cramer's, 201, Regent-street; Messrs. Baily Brothers, Cornhill; Messrs. Parkins and Gotto's, 24, Oxford-street; Mr. Pask's, Lowther-arcade; Messrs. Keith, Frowse, & Co.'s, 48, Chancery-lane; Mr. Biggell's, Argyl-rooms, Duncannon Bank, Leicester-square; Sunday Times Office; Messrs. Boosey & Sons, Holles-street; Mr. Austin, St. James's-hall; Duncan Davison and Co., 244, Regent-street; and at the principal music shops throughout the country.

TO CORRESPONDENTS.

DR. F. R.—The communication of our correspondent, on which we set a very great value, has unfortunately been mislaid, but the strictest search shall be instituted for it forthwith.

NOTICE.

THE MUSICAL WORLD may be obtained direct from the Office, 28, Holles-street, by quarterly subscription of five shillings, payable in advance; or by order of any Newsvendor.

ADVERTISEMENTS are received until Three o'clock on Friday Afternoon, and must be paid for when delivered. Terms:—

Three lines (about thirty words) ... 2s. 6d.
Every additional line (ten words) ... 0s. 6d.

THE MUSICAL WORLD.

LONDON, SATURDAY, APRIL 21st, 1860.

THE Philharmonic Society gives its first concert on Monday, and the first piece in the concert is to be the last orchestral symphony of Spohr—the one in B minor, known under the title of *The Seasons*. It may be remembered that *The Seasons* was performed several times at Her Majesty's

Theatre, in the year 1850, under the direction of Mr. Balfé, when the Grand National Concerts were got up (by a committee of noblemen and gentlemen) in opposition to the late M. Jullien—a fruitless opposition, as the complete failure of the undertaking showed. The symphony was also played (under Mr. Benedict) at the Norwich Festival of 1857; but on no other occasion has it been heard in England.

The idea of giving *The Seasons* no doubt originated in a wish on the part of the directors of the Philharmonic Society to pay a tribute of respect to the memory of the great musician whose death occurred in the interval between their last and forthcoming series of concerts. No foreign composer, not Mendelssohn himself, was better known, or more highly respected, by the patrons of this long-established and firmly-rooted institution, than Spohr; and it was therefore politic, no less than decorous, to commence the first concert with a performance of one of his great orchestral works. The Sacred Harmonic Society gave the oratorio of *The Last Judgment*, with a similar object in view, and to the credit of all concerned. The Monday Popular Concerts, and Mr. Manns at the Crystal Palace, followed the example set by the worthy amateurs at Exeter Hall. The Musical Society of London gave the *Weihnachts-Töne*, and Dr. Wylde introduced the same master-piece at his third concert at the St. James's Hall. It was natural that the Philharmonic Society should exhibit an equally earnest wish to do honour to the memory of so illustrious an artist—one who had directed and played concertos at their performances, composed a symphony (in D minor, No. 2,) expressly for them, and even figured among the first fiddles in their orchestra. Whether *The Seasons* was the wisest choice that could have been made, is open to question, as also whether it would not have answered the purpose more legitimately had preference been given to the Symphony in D minor, which, besides being an eminently finer work, was written (as we have already hinted) for the Society's concerts, during Spohr's first visit to England. What the composer himself thought of this symphony may be gathered from one of his letters from London, addressed to his friend (and Beethoven's biographer) Herr Schindler—a translation of which will be found in another column of this week's impression.

Since its origin the Philharmonic Society has not addressed the public with more solid or brighter prospects. The same distinguished musician who, since Herr Richard Wagner relinquished the conductor's stick, has held it with such credit to himself and such manifest advantage, retains his post, as Director of the Orchestra, having fully succeeded in convincing the public that it could not possibly be in better hands. The recent trial, in the Hanover-square Rooms, of orchestral works, all by English composers, indicated a spirit which, if encouraged, is likely to extinguish the narrow prejudices of the past, open a fresh career of enterprise, and enlist new friends, "in troops," for the institution. Of a certain moral support from outside, the Philharmonic Society has for some time stood in need; but it at present exhibits signs of awakening vigour; and this (if they do not turn out mere delusions, which we hardly anticipate) will be more likely than anything else to supply the want.

"Yes," said Panurge, "this is one of the very few artists whom I went to see on Monday last, which was a cold night, of whom it may be said that others are not such a dwarf,

* What work of Spohr's is to be given at the Norwich Festival this year has not transpired; most probably one of his oratorios; for Spohr was at Norwich what Mendelssohn was at Birmingham.

although it might be observed by some, I believe, that had it not have been for the wit of the talents of Mr. Thorne, they might not have been so, which eventually it happened to be, any opinion to the contrary notwithstanding. Indeed, when in this world, there is so little that is mirthful, which some philosophers call a vale of tears, we can less afford to omit them from our scanty dimensions. At the same time I assert without fear of contradiction, which is perfectly correct, however foreign to the purpose, that has been attributed—"

"Heyday! hoity-toity! Flibbertigibbet and all the antipodes of the Saints!—what sort of tongue is this wherein thou discoursesst?" shouted Pantagruel. "By the tripes which were so liberally eaten by Grandmother Gargamelle, I have never heard the like since I was born."

"Of a truth," said Epistemon, sadly, "I think he constructeth his sentences according to a grammar written by the builders of Babel."

John the Waiter simply scratched his head and said nothing, reckoning within himself the many curious and delectable things which had been heard at the Edinburgh Castle, since first that admirable tavern had been honoured with the custom of Pantagruel.

"There it is!" said Panurge. "The fable of the Man and the Ass. Try to please everybody, and nobody is content. A fido for him, who saith 'Do at Rome as the Romans do.' Henceforth, if I am in the Libyan desert I will have a taste for skating; and if I am in Greenland, I will inhabit a bungalow. One of you recommended me to form my style on that of the *Theatrical Journal*, and being of a docile and amiable turn, I purchased a number of that widely circulated periodical, which mightily enriched my mind with an accurate and very copious account of the proceedings at the Cabinet Theatre, King's Cross, thereby enlarging not only my theatrical, but likewise my geographical erudition. But I paid most attention to the leading articles, with the view of improving my style, and now judge for yourselves whether I have not closely followed the manner of this eloquent essay on Mr. Creswick, choosing for the theme of my oration the performance of the dwarf, Jonathan Jack, now engaged at Astley's."

With these words, Panurge took out of his waistcoat pocket a wafer the size of a sixpence, and fastened to the mantel-piece the following extract from the *Theatrical Journal*, which all present read to their exceeding gratification and delight:—

"Of Mr. Creswick it may be said that he is one of a very few tragedians who, after their *début*, of late years has held the rank of leading tragedian, and, although this might very probably have not been the case had he not himself been the manager of the Surrey Theatre, the public are nevertheless very much gratified that it is so; for, as a tragedian, he is one we believe that none have any disposition to part with out of our shrunken catalogue. Upon his first appearance at the Princess's Theatre, Mr. Creswick made his talents apparent to the public, and more particularly to the critical portion of it. His success at this theatre was great. So may it be said of his engagement at the Haymarket, where he gained many admirers by his delicate and earnest portraiture of Romeo and Cassio. At Sadler's Wells, too, although he only held a third-rate position, he became a great favourite, and was justly acknowledged to possess the finest talents of the actor's art."

"Enough of the form of discourse," said Pantagruel, "expound to us the matter, whereof thou hast essayed to speak, and expound in thine own manner, vile and abominable as that manner may be."

"Learn then," said Panurge, "that Mr. Batty hath reopened Astleys, and it is decorated with a magnificence that

gladdeth the eye and comforteth the heart. Ye know what Mr. E. T. Smith has done for Her Majesty's Theatre?"

"Indeed do I," said Pantagruel, "he hath so adorned all the halls and ante-rooms, that the other evening when I went to hear the opera, I was suddenly absorbed in the contemplation of the glories in the large saloon, and did not awake from my reverie till the performance was over."

"Vases, fountains, statues, mirrors!" ejaculated Epistemon, "mirrors wherein I saw myself reflected again and again, till I fancied there were fifty Epistemons."

"May Mercury, the god of looking-glasses, be thanked that this was only an illusion," said Panurge, "for what would become of the world, if it was so hideously peopled? Well, something in the same spirit, though not to the same extent hath been done by that creator of beauty, Mr. Batty, with the old amphitheatre. Then the scenes on the stage—by my faith! there is a snowy landscape, under the influence of which the negus whereof I was drinking became a sherry-cobler! But what pleased me most was a dwarf called Jonathan Jack, whom Thorne the clown, pleasantly acknowledged as his father."

"And mayhap, Thorne was correct," observed Epistemon; "for it is hard to prove a negative, and in the next place our knowledge of Thorne's pedigree is not sufficiently extensive to allow us to criticise with precision on matters so recondite."

"But wherein consisteth the merit of this same dwarf?" asked Pantagruel. "I can see no virtue in mere smallness, and I strongly suspect that John here, if I gave him a fourpenny-bit, would not esteem it more than half-a-crown, simply on account of its puny dimensions." [John, bowing reverentially, acknowledged the soundness of this reasoning]. "Did the dwarf give any extraordinary manifestations of lofty intelligence or physical vigour?"

"Just condescend to walk into the middle of the room, most honoured Master," said Panurge, and Pantagruel complied with his request.

"Now," proceeded Panurge, "throw thy feet up smartly before thee, and alight on the floor in a sitting position." This, also, did Pantagruel, coming down with such violence that all the glasses in the house were immediately smashed, and all the window-panes shivered, while a penny-a-liner in an adjoining public-house earned ninepence by forthwith writing a neat paragraph, headed, "Shock of an earthquake!"

"Now," proceeded Panurge, with imperturbable gravity, "repeat that operation five or six times."

"I'll be — if I do!" said Pantagruel, rising and rubbing the place that had touched the floor, with an aspect of considerable suffering. "Dost thou tempt me to commit suicide, villain! and that in an ignoble fashion unknown to the ancient Romans?"

"Observe," remarked Panurge, evading the question, "what thou hast just now done, to thine own great personal inconvenience, was done by Jonathan Jack, for some ten minutes together, without ceasing, and with a cheerful countenance."

"I should surmise," conjectured Epistemon, "that if any malicious wretch threatened to kick Jonathan Jack, after the fashion in which kicks are commonly administered, he would lightly heed the menace."

"And look you," said Pantagruel, from whose countenance the expression of pain had not yet disappeared, "I will go and see Jonathan Jack, and I will applaud him, and respect him, but I will not imitate him in his habits, neither will I adopt his conduct as a safe model for my rule of life."

We certainly live in a most amiable age, and its kind, charitable tendencies are in no way more strikingly illustrated than in the taste which now so generally prevails for giving and receiving testimonials. We read the other day in some newspaper an account of the manner in which Mr. Macready has been worried by having pieces of plate forwarded to him from all parts of the world, and we are assured that this eminent tragedian has packing-cases lying about his house, in which salvers, coffee-pots, tea-services, &c., are supposed to be enclosed, but which he has not even thought it worth while to open. All are not so fortunate (nor so talented) as Mr. Macready, but almost everyone in the present day has had some sort of testimonial offered to him; and whether it be a tooth-pick or twenty thousand pounds a testimonial is a very pleasant thing to receive. For this reason we are glad to hear that a token of respect and admiration is about to be presented to Madlle. Piccolomini on the occasion of her retirement from the stage, which she quits in the fourth year of her reputation, and at an age when most vocalists are just seeking the chance of making their *début*. We cannot condole with a young lady who is going to be married, but we must express our regret, for the sake of the public, at an artist in the fulness of her powers quitting an arena in which it has been her fortune to charm thousands, and, indeed, to throw them into ecstasies, that, to the mere lover of music, have sometimes appeared inexplicable. We need not inquire too closely into the *right* of Madlle. Piccolomini to have a testimonial presented to her. It always appeared to us, that for the encouragement of youth and beauty, young and beautiful women had a right to whatever they could get; compliments, jewelry, rich husbands—in short, anything and everything that happened to please their fancy. And we maintain now, that if the fascinating Madlle. Piccolomini wishes for a testimonial, she must, for that simple reason, have one.

We believe, however, that the grounds on which the testimonial to Madlle. Piccolomini is being "got up" are not precisely those just adduced by us. In England, as in other countries, nothing succeeds like success; and it is now a recognised principle among us, that to him or her who has much, much shall be given. If a singer were to lose her voice, or to meet with any accident that rendered it impossible for her to continue the exercise of her profession, the public would, of course, have no more to say to her; they have always plenty of sympathy, however, for those who have health, strength, reputation, and riches. It is in art as in commerce. How many, among the hundreds that subscribed to the Hudson testimonial, would have given a halfpenny to benefit a director who, in spite of his intelligence, and in consequence of his integrity, had failed to make money out of the company with which he was connected? But we must not compare the charming Madlle. Piccolomini with the Turcaret and Dandins of finance. She deserves everything her admirers like to give her, and we hope the testimonial they are about to offer to her will be worthy of *her* talent and of *their* admiration. She merits it for at least as many reasons as there are letters in the alphabet; with an A because she is amiable, with a B because she is beautiful, and so on down to Z—which reminds us that no one has been more zealous in her endeavours to please.

In the meanwhile, if we were director of Her Majesty's Theatre, we should not encourage the testimonial-mania too much. Already we hear of literary and artistic associations having been formed with a view to the interchange of

testimonials among the members, and in time singers may come to regard them with so much favour that they will stipulate in their contracts for the presentation of a testimonial at the end of every season.

HERR LEOPOLD DE MEYER.—This accomplished *virtuoso* is expected daily in London, where he intends to remain for the season.

SIG. RONCONI has arrived.

HERR LUBECK, the pianist, has returned to Paris.

MR. AGUILAR'S THIRD AND LAST PERFORMANCE OF CLASSICAL PIANOFORTE MUSIC took place on Saturday evening. The programme included Mozart's Sonata, in G, for piano and violin, op. 2, No. 5; Beethoven's Sonata, in B flat, op. 22; trio, in C minor, for piano, violin, and violoncello; Mendelssohn's *Lied ohne Worte*, No. 6, Book 6; Weber's "Polacca Brillante;" and some vocal pieces, sung by Miss Lindo. Mr. Aguilar was assisted by Herr Jansa as violinist, and Herr Lidel as violoncellist. The concert was a classical display throughout, and elicited repeated marks of satisfaction. Miss Lindo sang Mendelssohn's "Zuleika" and an air by Stradella with perfect taste. There was a large and elegant company.

CRYSTAL PALACE.—A grand concert will be given in May or June, for the benefit of Mr. Vincent Wallace, to consist entirely of music taken from his works, vocal and instrumental.

SACRED HARMONIC SOCIETY.—The Grand Choral Meeting of the sixteen hundred members of the London Division of the Handel Festival Choir, preparatory to the grand performance of *Elijah* at the Crystal Palace, on May the 4th, was held last evening at Exeter Hall, under the direction of Mr. Costa. All the principal choruses of Mendelssohn's oratorio were rehearsed, and the effect was very grand from the stupendous choral force.

MR. RICHARDSON'S CONCERT.—This came off on Thursday evening at St. James's Hall, and attracted a very large attendance. Mr. Richardson is still prevented by illness from performing in public, and the concert was got up by some of his friends, who had no difficulty in obtaining assistance from the most eminent artists. The following singers and instrumentalists gave their gratuitous services:—Mdlle. Parepa, Madame Weiss, Miss Palmer, Mr. Sims Reeves, Mr. Santley, Signor Belletti, Herr Becker, Signor Piatti, Herr Schröder, and Miss Arabella Goddard. There were upwards of twenty pieces, so that it is impossible to do more than single out a few which seemed to afford most gratification. Perhaps among the vocal selections the performance that afforded most unqualified satisfaction was Beethoven's "Adelaide," sung by Mr. Sims Reeves, accompanied on the pianoforte by Miss Arabella Goddard. The word "perfect," indeed, might be fairly applied in this instance to both artists. Mr. Sims Reeves was encored in two English songs: Mr. Hatton's "I wandered by my dear one's door each night," and Mr. Balfe's "Margaretta." Miss Arabella Goddard was encored in Mr. Benedict's solo for the pianoforte, "Where the bee sucks," and gave Thalberg's "The last Rose of Summer," in its place—the one performance being, if possible, more marvellous than the other. The grandest performance of the evening, however, was Mendelssohn's trio in D minor, for pianoforte, violin, and violoncello, by Miss Arabella Goddard, Herr Becker, and Herr Schröder—truly great music, worthily interpreted and thoroughly appreciated. Mdlle. Parepa was encored in the laughing song from Auber's *Manon Lescaut*, as was, also, Mr. Santley in the song from *Dinorah*, "Ah! now I feel the burthen." Mr. Cusins officiated as conductor.

THE PHILHARMONIC SOCIETY OF ROUEN has elected Miss Virginia Gabriel "Socias honoraria," or honorary member. We believe this is the first instance on record of a person in a distant country receiving this distinguished honour. Miss Gabriel is well known and esteemed in the musical world, and has published several works of the highest merit.

ST. MARTIN'S HALL.—Rossini's *Stabat Mater*, and Mr. Macfarren's cantata, *May Day*, were performed on Wednesday evening, under the direction of Mr. Hullah. The principal vocal performers in the former work were Mademoiselle Parepa, Miss Palmer, Mr. Wilbye Cooper, and Mr. Santley; while Miss

Fanny Rowland sang the solos in the cantata. The execution of both pieces were highly satisfactory, but only one accepted an "encore" during the evening—namely, the unaccompanied quartet "Quando corpus morietur," from the *Stabat Mater*, Miss Fanny Rowland, however, in "Beautiful May" (*May Day*), which she sang to perfection, received the compliment, but gracefully declined to respond to it.

HARMONIUMS.—An exhibition of Evans's harmoniums was given at Messrs. Hopkinson's rooms, in Commercial-street, on Monday and Tuesday last, before several professional men and amateurs of the town. Mr. J. Rhodes, of Pontefract, played several pieces, and exhibited to great advantage the beauties of a double-keyed harmonium, with all the latest improvements. One of the principal drawbacks to a general adoption of harmoniums in private dwellings, has been the harsh and unpleasant character of its tone; and we must congratulate Mr. Evans on having at last entirely obviated this defect. The instrument we heard on Monday is capable of producing a tone as sweet as the dulciana of any chamber-organ, or as full and solid as that required for a moderate-sized church or chapel. By a little management, the effects of a swell and tremulant can be obtained; whilst, in every other respect, it is superior to most of the small organs at present in use, and infinitely cheaper.—*Leeds Express*.

MISS JULIA ST. GEORGE.—In consequence of the indisposition of Mrs. Howard Paul, an engagement has been effected with the above talented actress and vocalist, who will appear at the St. James's Hall, Piccadilly, in her "Home and Foreign Lyrics," every evening next week, and on Tuesday and Saturday mornings at 3 o'clock. Miss Julia St. George has been long popular as a comic actress, and, we have no doubt, her new and original entertainment, embracing nearly twenty changes of song and character, will meet with decided favour from the audiences of the West-end.

HER MAJESTY'S THEATRE.

The first performance of the *Trovatore* on Saturday was one of the best we have heard. Signor Giuglini, it was said, had not entirely recovered from his indisposition, notwithstanding which we never heard him sing more exquisitely the phrase, "Ah! che la morte," in the "Miserere," and the duet with Azucena, "Si; la stanchezza." Mdlle. Titiens was more magnificent than ever in Leonora, and never created a profounder sensation than in the last act. The Azucena of Mad. Borghi-Mamo was powerfully conceived and powerfully acted. Her reading, though new, has more than novelty to recommend it. The music, which suits Madame Borghi-Mamo's voice, was admirably sung, and Alboni herself could hardly have surpassed her in the fine duet of the last act. The success of the new Azucena was undeniable, and the audience divided their favours between her and Leonora. Signor Aldighieri would do better as Conte di Luna, if his delivery was not so slow. He drags "Il balen" until it tires, instead of pleasing. He has voice and energy enough to do better things. The *Trovatore* was repeated on Tuesday, and attracted the largest audience of the season.

On Wednesday, the first of the five farewell performances of Mdlle. Piccolomini was given. The theatre was by no means crowded, but the performance, though coldly received at first, went off ultimately with *éclat*. *La Traviata* was the opera, and Mdlle. Piccolomini, as Violetta, produced all the old effect on her admirers. Sig. Mongini sustained the part of Alfredo, *vice* Sig. Giuglini, and gave the air, "Di miei bollenti," with the finest possible taste. His acting was manly and natural. Sig. Aldighieri was the elder Germont.

Rossini's *Otello* was produced on Thursday—the first time at Her Majesty's Theatre for many years. The director having found a suitable *tenore robusto* in Signor Mongini led no doubt to the revival of that opera. Another motive, however, was to introduce Madame Borghi-Mamo in Desdemona, a part in which she had recently won the suffrages of all the *dilettanti* in Paris. Madame Borghi-Mamo did not disappoint expectation, singing magnificently throughout the opera and acting with great energy and feeling. The lovely air in the last scene, "Assia a piè d'un

salice," given to absolute perfection, was encored in a tumult of applause. In the first scene (Rossini having written no *cavatina*) Madame Borghi-Mamo interpolated "O quante lagrime" from *La Donna del Lago*—Malcolm Græme's air—and sang it with extraordinary fluency. This air, originally written for a contralto, was rearranged by the composer for Pasta, when she first appeared as Desdemona in Paris. To conclude—Madame Borghi-Mamo's success was triumphant and the audience enthusiastic.

Signor Mongini's Otello is admirable from every point of view. He sings the music with immense vigour, and gives a striking histrionic embodiment of the Moor. Not to descend to particulars, we would select the scene with Iago, in which the duet "Non m'inganno," occurs, and the whole of the last act, as worthy very high praise. The quick movement of the duet, as a matter of course, was encored, Signor Mongini giving it with an energy that nothing could resist.

Signor Everardi sang the music of Iago like a thorough artist, and has added to his reputation by this second essay. His ease and facility permit him to execute the florid passages without effort. His acting, if not subtle, like Ronconi's, was manly and straightforward. The encore awarded to the duet in the second act owed much of the honour to Signor Everardi.

Signor Vialletti was an excellent Elmiro, and Signor Belart most effective, as far as singing went, in Rodrigo.

The band and chorus, under the direction of Mr. Benedict, were highly efficient throughout the opera.

ROYAL ITALIAN OPERA.

The first appearance of Mad. Csillag, in *Fidelio*, on Thursday, if it did not attract a large assemblage of "fashionables," brought together all the real lovers of music in London, anxious not only to welcome a new Leonora—so difficult to find at all times—but to hear Beethoven's wondrous music executed by the Royal Italian Opera band and chorus, under Mr. Costa's direction. The great reputation of Mad. Csillag at the Imperial Theatre of Vienna was not unknown in England. Moreover, last year she appeared at the Grand-Opéra of Paris as Fides in the *Prophète*, but her success was somewhat marred by her non-familiarity with the French language. Nevertheless, enough was shown in her impersonation of Fides to prove the possession of remarkable gifts, both vocal and histrionic; while many asserted that Mad. Csillag had yet to be fairly judged. The single performance of Mad. Csillag last season at the Philharmonic, although highly satisfactory, could not decide for or against the immense dramatic powers with which she had been credited.

Mad. Csillag's dramatic singing belongs to the grandest school. Her voice is of great power and compass, metallic and resonant, and of that peculiar Teutonic quality so effective in the utterance of strong emotions. It is a magnificent, rather than a beautiful organ, and consequently well fitted for the music of Leonora. On certain notes Mad. Csillag has more power than any singer we remember except Malibran; and in some other respects indeed resembles that extraordinary artist, however wide apart their general capabilities. As a singer, Mad. Csillag, like most Germans, is more attentive to outline than detail, and produces her effects by bold strokes rather than fine touches of art. Where passion invokes physical force to its aid she is invariably triumphant. In tender passages, too, Mad. Csillag hardly appears to less advantage. In what may be called "abstract singing," she is less successful. Her voice does not appear to possess remarkable flexibility—scarcely to be wondered at, considering the school to which she belongs. As an actress, Mad. Csillag is perhaps even more finished than as a singer. She has studied her art deeply, and possesses all the intelligence to enable her to attain the highest results. Her energy and fire are irresistible, her instincts always correct, and her expression admirably true. We are not going to criticise Mad. Csillag's performance in detail, but shall take an early opportunity of discussing at length her very remarkable talents, of which, perhaps, we may be better enabled to form a true estimate with further experience. About her success there can be no second opinion. The audience, unusually cold at first, gradually recognised the presence of a great artist, and after the quartet

(canon) in the first scene—which, by the way, strange to say, for the first time, passed without a hand—applauded all her efforts, and at the conclusion recalled her twice with enthusiasm.

The cast, in the other parts, comprised Mlle. Corbari in Marcellina; Signor Neri-Baraldi in Florestan; Signor Tagliafico, Pizarro; M. Zelger, Rocco; and Signor Luchasi, Jacquino. The weak point was the tenor. Mlle. Corbari, who made her first appearance for several years, sang the music of Marcellina with the utmost expression as well as artistic correctness. This clever lady's return to her old post will cause general satisfaction among the patrons of the Royal Italian Opera.

The band and chorus were splendid throughout, and the grand final hymn, as it is called, was never given with more powerful effect. The opera was preceded by the overture to *Fidelio*, in E (taken at an unprecedentedly rapid pace), and between the acts the grand *Leonora* overture (in C) was played magnificently, created a perfect *furor*, and was encored with acclamations.

Fidelio will be repeated to-night and on Thursday, and on Tuesday Madame Grisi makes her first appearance, with Signor Mario, in *La Favorita*.

NEW PHILHARMONIC CONCERTS.

THE third concert took place on Monday evening, in the presence of an audience that filled St. James's Hall in every part. The following was the programme:—

PART I.—Overture (Coriolan), Beethoven. Recit ed aria, "Che farò" (Orfeo), Gluck. Aria, "Della sua pace" (Don Giovanni), Mozart. Symphony, "The power of sound," Spohr. Chorus, (Eury-anthe), Weber. Duet, "Ciel! che veggio" (Lucrezia Borgia), Donizetti. Overture, (Midsummer Night's Dream), Mendelssohn.

PART II.—Concerto for pianoforte and orchestra, in E flat, Beethoven. Aria, "Ecco ridente" (Il Barbiere), Rossini. Aria, "Il mio ben" (Nina), Paisiello. Overture (Ruy Blas), Mendelssohn. Conductor—Dr. Wylde.

A finer selection could hardly have been made, although for one of Mendelssohn's overtures—although both are incomparable masterpieces—an overture by some other composer should have been given. Indeed the orchestral prelude to Mr. Howard Glover's cantata, *Comala*, had been announced, but was abandoned for reasons not explained. Beethoven's *Coriolanus*, and Mendelssohn's *Ruy Blas* was both splendidly executed; but the overture to *A Midsummer Night's Dream* wanted more subtle discrimination of light and shade; and the wonderful colouring with which the composer depicts the frolics of the fairy troop, and the fantasia of Bottom and his companions, might have been presented with greater distinctness, both to the ear and to the intelligence. Spohr's symphony, however, was a triumphant success for the conductor and his band, the slow movement more especially being executed with faultless precision throughout.

In Beethoven's Concerto Mr. John F. Barnett made his final first appearance for two years. During his absence, we are informed, he has been travelling through Germany, giving concerts occasionally, and, as we are enabled to judge from his playing on Monday evening, studying and practising with zeal and determination. Mr. Barnett has made great progress, particularly in his execution, which, when we last heard him, was by no means finished. He has obtained, too, increased strength and elasticity of finger and consequently a more uniform command of the instrument. That he has yet something to learn, however, appeared from his reading of the *adagio*, which left much to desire both in style and expression. Mr. Barnett's performance was received with enthusiasm, and he was unanimously recalled at the end.

At the commencement of the chorus from *Euryanthe* the singers were unsteady, but improved as they progressed. Mlle. Vaneri, from Her Majesty's Theatre, sang Gluck's splendid air—transposed and "adapted" (!) by M. Duprez, the great French ex-tenor and professor—with considerable energy, winning loud applause. We have heard Signor Belart—also from Her Majesty's Theatre—give the air from the *Barbiere* with greater fluency. The song from *Don Giovanni* hardly suits this purely Rossinian tenor. The duet from *Lucrezia Borgia* was altogether out of place.

AMATEUR MUSICAL SOCIETY.

THE sixth concert took place on Monday evening, at the Hanover-square Rooms, and was very fully attended. The programme was varied in character, as the following will show:—

PART I.—Symphony, in D major, Op. 7 (No. 5), Mozart. Couplets de la Bourbonnaise (Manon Lescaut), Mdlle. Euphrosyne Parepa, Auber. Introduction, Tema et Variations (Le Petit Tambour), violin, Mr. Irving Rougement, F. David. Aria, "Quando le sere al placido" (Luiza Miller), Mr. Walbank; Verdi. Concerto in D minor for the Pianoforte (pianoforte, Miss Cazaly), Mendelssohn.

PART II.—Overture (Le Domino Noir), Auber. Ballad, "Janet's Bridal," Mdlle. Euphrosyne Parepa, Claribel. Morceau de Concert, "La Cascade," pianoforte, Miss Cazaly, E. Pauer. Song, "The maid I love," Mr. Walbank, J. L. Hatton. Overture (Fidelio), Beethoven.

Conductor—Mr. Henry Leslie.

The orchestral performances were excellent, the concerto of Mendelssohn being particularly well accompanied. Miss Cazaly's playing of this magnificent work gave evidence of great improvement since we last heard her. She has all the requisites of a good pianist—power, delicacy, sentiment, and dash, and it will be quite her own fault if she does not take an important position. Her reading of the beautiful slow movement was unexceptionable. Mr. Rougement deserves honourable mention for his execution of David's solo, and the warm applause he received at the termination was fairly earned.

Mdlle. Parepa delighted the audience with her brilliant execution, and was encored in the air of Auber.

Mr. Walbank, a new comer, has a good tenor voice, and not a bad style, though we must take exception to his occasional exaggeration of sentiment.

The next concert will be given on Monday, April 30th, when Madame Piatti is to appear as pianist.

PROVINCIAL.

BIRMINGHAM.—(From a Correspondent).—On Thursday evening last, a performance of the *Messiah* was given at the Town Hall for the benefit of the School Building Fund, in connection with St. Andrew's Church. The executants were Mr. and Mrs. Sims Reeves, Miss Banks, Miss Palmer, Mr. Newman, and Mr. Thomas, whose valuable aid was gratuitously accorded. The band comprised the leading professionals and amateurs of the town and neighbourhood, who also contributed their services without emolument. Mr. Stockley conducted, and Mr. Stimpson did excellent service at the organ. The hall was crowded in every part, and we are happy to add that the objects of the projectors of the concert were fully realised, as upwards of £200 was obtained for the building fund. The choruses were fairly rendered by the Festival Choral Society.

LIVERPOOL.—(From our Own Correspondent).—After an unusually long lull our musical season has at last begun. We have had the Pyne and Harrison Company at the Theatre Royal; our Philharmonic Society gave their Fourth Subscription Concert on Tuesday night; and at the Concert Hall there are Buckley's Serenaders (fresh from New York); and at the Clayton, the Campbell Serenaders or Minstrels, who are, I believe well known in the Metropolis. The Pyne and Harrison Company, whose engagement terminates on Friday next, have already played *Dinorah* and *Lurline* twice, for the first time in Liverpool. Mr. Leslie's *Romance* was also introduced to our *dilettanti* on Wednesday, in company with Mendelssohn's *Son and Stranger*, and, except on this latter night, the houses have been full to overflowing, though the company have sadly missed the exquisite singing of Mr. Santley, a Liverpool man, and naturally a deserved favourite with his townsmen. Alfred Mellon's *Victorine* is to be given to-morrow (Friday) night, and as the talented composer is well known and appreciated in Liverpool, his *coup d'essai* is sure of a most favourable hearing by a crowded and fashionable audience. Owing to indisposition I have been unable to attend either the operatic performances or the Philharmonic concert; but I send you the critiques which have appeared in our local *Daily Post*. The party who sang at the Philharmonic

on Tuesday give a morning concert in the same *locale* on Saturday.

FALKIRK.—(From a Correspondent).—Mr. Morison Kyle's concert came off last night in the Corn Exchange. All who appreciate first-class music and first-rate singers, embraced the opportunity of enjoying one of the most refined musical performances ever given in Falkirk. Madame Florence Lancia, a singer of continental reputation, and Mr. Augustus Braham, were the vocalists. Miss Lancia, unlike others of her class, pre-eminently excels where *acting* is not required, and she has only to make her voice heard to give universal satisfaction. It is not too much to say that her voice is adequate to the severest tests, and that, true as the finest toned instrument, it is capable of sustaining every conceivable variety of expression. We have no hesitation in saying that a bright future is in store for such talents as Miss Lancia possesses. Of Mr. Braham we need say little lest we should say too much. His fame is already so well established that it does not require any effort on our part to add to its brilliancy. Miss Leng is rather a pleasing contralto, but we think she is scarcely heard to advantage in a large hall. There is no want of expression of fervour, but this seems to assume at times the character of a shake disagreeable than otherwise. She sings an excellent second, and could she but dispense with the little drawback we have named, her merits would be considerably enhanced. Mr. Seguin was well received. He has an excellent bass voice, and can make himself heard with effect. Of Mr. Julian Adams' performances we had occasion to speak lately in terms of high praise, and it is enough to repeat that his solos on the pianoforte and concertina gave as usual the greatest satisfaction. The entertainment, as we have already said, was of the very highest class, and the thanks of the music-loving portion of the community are due to Mr. Kyle for his successful endeavours to introduce them to a more elevated and refined musical sentiment than they have hitherto been privileged to hear or admire. —*The Falkirk Herald*, April 12th, 1860.

FOREIGN.

VIENNA.—M. Leopold de Meyer gave his second concert, a few days ago, in the small Redouten-Saal, which was filled by an audience as brilliant as it was numerous. M. de Meyer is one of those few artists whose rich fancy is constantly producing fresh works. This rare quality places him in the agreeable position of always being able to offer his friends and the admirers of his talent some novelty or other. If, to this great facility of production, we add the undisputed mastery of his play, the surprising *bravura* of his magnificent manual skill, and the elegance as well as delicacy of his style, it is easy to form an idea of the charm which his concerts possess for the art-loving public. Of the new pieces presented to us on this occasion by M. de Meyer, we must more especially mention, "Ein Alpenlied," containing the most charming effects; a grand fantasia on themes from *Le Pardon de Ploërmel*, and a grand duet—in which he was assisted by Mdlle. Fiby—on themes from *Il Trovatore*. These pieces gained for him, in his double character of composer and virtuoso, the most rapturous applause and repeated recalls. The "Fantasia-Polka," *Ein Kindes Glück*, introduced to our notice at the first concert, also excited the warmest approbation, the composer being obliged, in obedience to the flattering pertinacity of the audience, to repeat it. The beautiful introduction with which M. de Meyer ushered in the piece on repeating it, was especially liked. After M. de Meyer, Mdlle. Fiby rivetted the attention of the audience, and deservedly came in for her share of the applause and the results, both by her charming personal appearance, and her finished, temperate and feeling play. That highly gifted and talented vocalist, Madlle. Frankenberg, distinguished herself no less. Her fine, powerful and fresh voice, to which she imparts such life and impression, will, doubtless, soon win a fitting sphere of action on the stage. The concert was honoured by the presence of their Imperial Highnesses, the Archduchess Sophie and the Archduke Ludwig-Victor. —*Vienna Presse*.

BRUSSELS.—The Théâtre de la Monnaie is oscillating, as far as

novelty is concerned, between *Le Pardon de Ploërmel* and *Gustave III.*, while M. Maillart's *Dragons de Villars* and Verdi's *Ernani* are being got up. These two operas will be preceded by M. Burgmüller's *Péri*. This ballet, represented here for the first time on the 12th December, 1844, was warmly applauded on its revival. An Italian company, under the direction of M. Eugenio Meressilos, begun a series of performances in the Théâtre du Cirque. Their first opera was *Lucrezia Borgia*.—On Easter Sunday, Mozart's seventh mass in G, and motets by the great masters, were admirably executed at Saint Gudule, by a numerous body of *picked* singers and instrumentalists.

MOZART—CHILD AND MAN.

(Continued from page 195, Vol. 38.)

82.

Wolfgang Mozart to his Sister.

Bologna, September 22nd, 1770.

I hope that our mother is well, as also yourself; and I desire that for the future you will answer my letters more regularly, for it is easier to answer than to find things to say of one's own.

The six minuets of Haydn please me more than the first twelve. We have been obliged to play them very often to the Countess, and we should like to introduce the taste for German minuets into Italy, for their minuets will soon become as long as entire symphonies. Forgive me for writing so badly; I am in haste, otherwise I am capable of doing better.

83.

Mozart to his Wife.

Bologna, Sept. 29th, 1770.

We are extremely sorry to hear such bad news of our good Martha. I pray God to strengthen her. But what is to be done? We think of her all the day long.

Wolfgang has commenced to-day the recitatives of his opera.

P.S. of Wolfgang.—I will add a few words just to fill up the letter. I pity poor Martha with all my heart, ill for so long a time and yet so patient. I trust, with God's help, she will recover her health; if not, one must not grieve too much, because God's will is always best, and God knows better than us, whether it is best for her to stay in this world or to go to the other one; let her cheer up then, but who knows but that she may suddenly see the same change for fine weather.

84.

The Same to the Same.

Bologna, Oct. 6th, 1770.

We have been in town for five days; we were at the fête of St. Petronius, which is celebrated magnificently here in the immense church dedicated to this saint. A musical service is got up, in which all the musicians in Bologna take part. We ought to have left here on Tuesday for Milan; but there is something here which will detain us. It is "something," if it comes to pass, will do great honour to Wolfgang.

The father, Martini, has received the method for violin that you sent him; we are the best friends in the world. He has finished the second part of his work; I shall bring back the two parts. We go every day to see him, and have long dissertations historico-musical.

So you have had three concerts, and have not invited us! Very well. We should have appeared like phantoms, and vanished in the same style.

P.S. from Wolfgang.—Why was I not with you, to amuse myself with you! I hope Martha is better. I played the organ to-day at the Dominicans; my remembrances to all the small Theresas.* To all our friends inside the house, and out of it, my compliments. I should like to hear the symphonies of the Borehl Garden and contribute my quota of trumpet and fife. I saw and heard the grand ceremony of Saint Petronius at Bologna. It was fine, but long; they were obliged to bring trumpets from Lucca to play flourishes, but they played in an abominable manner.

* The 15th October, St. Theresa's day.

(To be continued.)

ADVERTISEMENTS.

NEW SONG FOR THE VOLUNTEERS.—"The Good Old Days," Patriotic song, composed by J. L. Hatton, price 2s. 6d. Published this day by Boosey and Sons, Holles-street.

Just Published.

LARGHETTO CANTABILLE and ALLEGRO
CAPRICCIO, for the Pianoforte, dedicated to his esteemed friend Wm. Stenale Bonnett, Mus. Prof. Cantab., by George Forbes. Leader and Cock, 63, New Bond-street.

LURLINE, FOR VARIOUS INSTRUMENTS (Just Published).

CHAPPELL'S OPERATIC SELECTIONS by W. Winterbottom. Nos. 1, and 2 for Cornet and Pianoforte, on airs from Wallace's Lurline, price 3s. 6d. each.
BECHER'S TWO FANTASIAS, for Violin and Pianoforte, from Lurline. Brilliant and not difficult, price 3s. 6d. each.
RICHARDSON'S FANTASIA for Flute and Pianoforte, on Lurline, price 3s. 6d. All the Favorite airs from LURLINE and VICTORINE, arranged for the Violin by Nava, price 1s. 6d.
Ditto ditto for the Flute, price 1s. 6d.
Ditto ditto for the Cornet, price 1s. 6d.
In the Press. Arrangements from Lurline, for Harmonium and Harmonium and Pianoforte, by Rimbault and Engel. Chappell and Co., 50, New Bond-street.

CHAPPELL'S BRASS BAND JOURNAL,

for large or small bands, especially adapted for Rifle Corps and amateur bands. Edited and arranged by Winterbottom.

Subscription £3 8s. per annum, —1 number each month.

No. 1 contains a variety of Music; steps, marches, &c.

No. 2, A selection from Lucrezia Borgia.

No. 3, Ditto from Lurline.

50, New Bond-street.

CHEAP WORKS FOR VARIOUS INSTRUMENTS,

Price 1s. 6d. each.

VIOLIN.

CHAPPELL'S 100 DANCES, including some of the most popular works of CHARLES D'ALBERT.

SECOND VIOLIN PART to Ditto:

BASS PART to Ditto.

CHAPPELL'S 100 COUNTRY DANCES, JIGS, &c.

CHAPPELL'S 18 AIRS WITH VARIATIONS.

CHAPPELL'S 100 OPERATIC MELODIES.

CHAPPELL'S 100 POPULAR SONGS.

CHAPPELL'S 100 SCOTCH, 100 IRISH, & 100 CHRISTY MINSTREL MELODIES.

FLUTE.

CHAPPELL'S 100 DANCES.

CHAPPELL'S 100 OPERATIC MELODIES.

CHAPPELL'S 100 POPULAR SONGS.

CHAPPELL'S 100 SCOTCH, 100 IRISH, & 100 CHRISTY MINSTREL MELODIES.

ENGLISH CONCERTINA.

CHAPPELL'S 100 DANCES.

CHAPPELL'S 100 OPERATIC AIRS.

CHAPPELL'S 100 SCOTCH, 100 IRISH, & 100 CHRISTY MINSTREL MELODIES.

GERMAN CONCERTINA.

CHAPPELL'S 100 OPERATIC AIRS, SONGS and DANCES.

GUITAR.

CHAPPELL'S 100 DANCES.

CHAPPELL'S 100 POPULAR SONGS, with Guitar Accompaniment, in 2 Books.

CORNET-A-PISTON.

CHAPPELL'S 100 DANCES.

CHAPPELL'S 100 OPERATIC AIRS.

CHAPPELL'S 100 SCOTCH, 100 IRISH, and 100 CHRISTY MINSTREL MELODIES.

HARMONIUM.

CHAPPELL'S 50 SACRED MELODIES.

CHAPPELL'S 50 SECULAR MELODIES.

CLARINET.

CHAPPELL'S 100 SCOTCH, 100 IRISH, and 100 CHRISTY MINSTREL MELODIES.

CHAPPELL AND CO., 49 and 50, New Bond-street.

A MORNING SERVICE, consisting of Venite, Te Deum, and Jubilate, in German Score, with Organ Accompaniment; Introductor. Remarks on Liturgical Music, and a Supplementary Essay on Music as a language, by the Rev. Edward Young, M.A.

"Most true devotional feeling, and refined musical taste."—*Clifton Chronicle*.

"The strain is devotional, and the harmonies, full, solemn, and massive."—*Bristol Times*, pp. 112.

Prayer book size, 1s.; Organ size, 2s. 6d.; orders addressed for the Rev. E. Young; to the Printers, J. Wright & Co., Steam Press, Bristol. A remittance must in all cases accompany the order.

FOR THE ORGAN.—SANTA MARIA and MARCIA RELIGIOSA.—The celebrated Coro and Marcia in Meyerbeer's Opera *DINORAH*, arranged from the full score for the organ, with Pedal Obligato by J. T. Stone, price 3s. Boosey and Sons, Holles-street.

DR. CALLCOTT'S PIANOFORTE GRAMMAR.—

Arranged for beginners and teachers in schools, by William Hutchins Callcott, cloth, 4s. "It is not possible to name a treatise so copious in information as this."—*C. Londale's Musical Circulating Library*, 26, Old Bond-street.

NEW SONGS BY J. W. DAVISON, "Rough wind

that moanest loud," (sung by Mr. Santley at the Monday Popular Concerts); "Swifter far than Summer's flight," (sung by Miss Palmer at the Monday Popular Concerts); "False friend, wilt thou smile or weep," Beatrice's song in the Cenci, (sung by Madame Stinton-Dolby, at the Monday Popular Concerts, St. James's Hall); are published by Cramer, Beale and Co., 201, Regent-street.

The above Songs form Nos. 1, 2, and 3, of Vocal Illustrations of Shelley.

"Mr. Santley was encored in one of the thoroughly picturesque and poetical settings of Shelley, by Mr. J. W. Davison, mentioned a week or two since. His song, 'Rough wind that moanest loud,' is a thoroughly good song."—*Athenaeum*.

MESSRS. DUNCAN DAVISON & CO.'S
PUBLICATIONS.

NEW VOCAL MUSIC.

"MERRY LITTLE MAUD," and **"Under the Linden TREE,"** composed expressly for Mr. Elliot Galer by W. Meyer Lutz, are published, price 2s. 6d. each, by Duncan Davison and Co., 244, Regent-street, W.

"ARE THEY MEANT BUT TO DECEIVE ME," (On Kocka) Mazurka polonaise, sung with distinguished success by Herr Reichardt, is published by Duncan Davison and Co., 244, Regent-street, W. In the Press—"Good Night," (Wiegenlied, cradle-song) composed and sung by Herr Reichardt, will be published in a few days, price 2s. 6d.

"THE SULIOTE WAR SONG," by Brinley Richards, sung with distinguished success by Mr. Santley, is published, price 3s., by Duncan Davison and Co., 244, Regent-street, W., where the following compositions of Mr. Brinley Richards may be obtained, "The blind man and summer," sung by Miss Palmer, price 2s. 6d.; "The harp of Wales," sung by Mr. Sims Reeves, price 2s. 6d.; and "Ethel," romance for the pianoforte, price 2s.

"THE DEW-DROP AND THE ROSE," by G. A. Osborne, is published, price 2s. 6d., by Duncan Davison and Co., 244, Regent-street, W., where "Pauline," Nocturne, for the pianoforte, by G. A. Osborne, may be obtained, price 3s.

"SYMPATHY," by E. Aguilar, poetry by Ellis Bell, is just published, price 2s., by Duncan Davison and Co., 244, Regent-street, W., where "Sunset Glow," Roverie, for the pianoforte, by E. Aguilar, may be obtained, price 3s.

"I WOULD I WERE A BUTTERFLY," by A. Schloesser, is just published, price 2s. 6d., by Duncan Davison and Co., 244, Regent-street, W.

"FLOWERS! LOVELY FLOWERS," by Charles McKorkell, is just published, price 2s. 6d., by Duncan Davison and Co., 244, Regent-street, W., where may be obtained "Souvenir de Gluck" (Armida), 3s., and "La Joyeuse," Souvenir des Champs Elysees, 3s., composed for the pianoforte, by C. McKorkell.

"THE STEPPING STONES," by Henry Baker, poetry by Charles Mackay, Esq., is published, price 2s., by Duncan Davison and Co., 244, Regent-street, W.

"AWAKE, LITTLE PILGRIM," (poetry by the Rev. D. T. K. Drummond, and "Look on the brightest side," composed by Maurice Cobham, price 2s. 6d. each, are published by Duncan Davison and Co., 244, Regent-street, W., where may be obtained "The Glory of Scotland," favourite national air, for the pianoforte, arranged by Maurice Cobham, price 3s.

TWO CHAMBER TRIOS, by Adolfo Ferrari, for Soprano, Mezzo-Soprano, and Contralto.—No. 1, "Come, Sisters, let us dance and sing," price 2s. 6d.—No. 2, "Come, Fairies, come, the stars shine bright," 2s. 6d., are published by Duncan Davison and Co., 244, Regent-street, W., where may be obtained, Eight Ballads, by Adolfo Ferrari, price 2s. each.

"THE MEADOW GATE," by G. B. Allen, is just published, price 2s. 6d., by Duncan Davison and Co., 244, Regent-st., W.

"WERT THOU MINE," by Frank Mori, composed expressly for, and sung by Mr. Sims Reeves with the greatest success, is published, price 2s. 6d., by Duncan Davison and Co., 244, Regent-street, W.

"LEONORA," by Elizabeth Stirling, is published, price 2s., by Duncan Davison and Co., 244, Regent-street, W.

"PRETTY ROSEBUD," by Julius Seligmann, (composed expressly for Herr Reichardt), is published with German and English words, price 2s., by Duncan Davison and Co., 244, Regent-street, W.

THREE FOUR-PART SONGS, by G. A. Macfarren, for two tenors and two basses. No. 1, "The fairies' even song," price 2s.; No. 2, "The world's festivals," price 3s.; No. 3, "The arrow and the song," price 2s. The above have been sung with great success by Mr. Henry Leslie's Choir, Mr. Benedict's Vocal Association, and the Polyhymnian Choir. London: Published by Duncan Davison and Co., 244, Regent-street, W., where may be obtained the following vocal compositions of Mr. G. A. Macfarren, "Paquita," price 2s. 6d., and "The thoughts of youth," poetry by Longfellow, price 2s.

NEW PIANOFORTE MUSIC.

"THE HIGHLAND ECHO," by W. H. Holmes, for the pianoforte, price 3s., is published by Duncan Davison and Co., 244, Regent-street, W., where may be obtained W. H. Holmes's Selections for the drawing-room, of Pianoforte Works by eminent composers. No. 1, "Inspiration," by Wolff; No. 2, "Gaiety," by Handel. Price 1s. each.

"THE REINDEER GALOP," by Louis Diehl, is just published, beautifully illustrated in colours, price 3s., by Duncan Davison and Co., 244, Regent-street, W., where may be obtained, price 2s., "Yet ere I seek a distant shore," composed by L. Diehl, and sung with great success by Mr. George Perren.

"BELLA ADORATA," by Jules Brissac, Fantaisie de Boudoir (on two favourite Italian airs), is just published, price 3s., by Duncan Davison and Co., 244, Regent-street, W., where the following compositions by Jules Brissac, may be obtained, "Bella Figlia" (Rigoletto), price 3s. 6d., and "Quando le sere" (Luiza Miller), price 3s.

"PENSEZ À MOI," rêverie by R. F. Harvey, is just published, price 3s., by Duncan Davison and Co., 244, Regent-street, W.

"AULD LANG SYNE," by Albert Dawes, with variations for the pianoforte, is just published, price 6s., by Duncan Davison and Co., 244, Regent-street, W.

"ANTONIO MINASI'S New Work on the Flute," "PER SCALAS ASCENDIMUS," is published, price 7s. 6d., by Duncan Davison and Co., 244, Regent-street, W.; where the "Carnival of Venice," arranged with Variations for TWO FLUTES, (with pianoforte accompaniment) by Antonio Minasi, may be obtained, price 5s.

POPULAR MUSIC OF THE OLDEN TIME.

A COLLECTION OF

ANCIENT SONGS, BALLADS, & DANCE TUNES,

Illustrating the National Music of England; with Remarks and Anecdotes. Preceded by a short account of the Minstrels, and Introductions to the various Reigns, by

W. CHAPPELL, F.S.A.,

THE AIRS HARMONIZED BY G. A. MACFARREN.

In Two Vols. Imp. 8vo., £2 8s.; or in 17 Parts, each 3s.

"The main body of the work consists of a mass of erudition, no less copious than well digested. Mr. Chappell's work is the only one of its kind."—*Quarterly Review*, July, '59.

"This book does every credit to the patience, intelligence, and modesty of its author."—*Athenaeum*, August 15th, '59.

"Not two, but twenty notices could be written of this excellent and carefully wrought book."—*Athenaeum*, August 20, '59.

"The book is indeed one which the ladies will delight in for its music, and graver readers for its curious learning."—*Notes and Queries*, July 9.

"The student of history, the antiquary, the reader for amusement, and the cultivated lover of sweet sounds, will come alike to Mr. Chappell's volumes in search of gratification for their several tastes, and will assuredly not come in vain."—*Gentleman's Magazine*, August, '57.

"In the limits of a short notice it is impossible to do justice to Mr. Chappell's volumes. They are full of pleasant matter for every class of reader."—*Examiner*, Sept. 17.

"Popular Music of the Olden Time," one of the greatest and most valuable works which have ever issued from the English musical press."—*Spectator*, March 5, '59.

"Antique specimens furnished by Mr. W. Chappell's invaluable work on 'Popular Music of the Olden Time.'"—*Times*, March, 31, '59.

"There is an enormous amount of research in Mr. Chappell's book, yet no sign of labour; no heaviness whatever; but, on the contrary, the author gives the results of his studies briefly, smoothly, pleasantly as possible."—*Morning Post*, Sept. 22.

"Mr. William Chappell's great collection of our national songs and ballads, is, in truth, an English classic, a standard work—distinguished not only as a vast storehouse of the treasures of genuine English music and song—but as a literary work of great learning and research, and so full of curious and interesting information relative to the music, as well as the manners and customs of our ancestors, that it may be regarded as a contribution not only to the history of music, but to the history of England."—*Daily News*, Dec. 7, '58.

"An invaluable history of the early music of this country, the fruit of study, at once patient and unwearying, and of investigation adequately learned and intelligent."—*Morning Herald*, Sept. 1, '56.

"We heartily recommend this important and admirable work to the attention, not of musical readers only, but of the whole public. It is full of interesting information, the result of great learning and deep research; while it is attractive from its pictures of society and manners among our ancestors, and from the exceedingly pleasant and animated style in which it is written."—*Daily News*, Oct. 11, '59.

"Mr. Chappell's collection is in all respects a remarkable work, one of those which an honest enthusiasm may, but a money-fee never can, produce."—*Chamber's Journal*, Oct. 23, '58.

CRAMER, BEALE AND CO., 201, REGENT STREET.

NEW ADDITIONS

TO

BOOSEY AND SONS' CATALOGUE.**COMPLETE OPERAS.**

IL TROVATORE, with English and Italian Words, in cloth	...	...	...	12s.
LA TRAVIATA, with English and Italian Words, in cloth	...	...	...	12s.

* * Forming the first Volumes of the New Series of the Standard Lyric Drama.

THE CORNET MISCELLANY

NEW NUMBERS.

No. 25.	...	Selection from "Satanella,"	...	...	Cornet and Piano.
No. 26.	...	" " "Dinorah "	...	...	"
No. 27.	...	" " "Martha "	...	...	"
No. 28.	...	" " "Don Juan "	...	...	"

NEW VIOLIN OPERA.

MEYERBEER'S DINORAH complete (No. 23 of Boosey and Sons' series)	1s.
--	-----	-----	-----

NEW VOLUMES

EDITED BY

J. W. DAVISON,

CHOPIN'S MAZURKAS complete	..	...	...	...	...	...	8s.
DUSSEK'S and WOELFFL'S PLUS ULTRA and NE PLUS ULTRA SONATAS	...	...	...	...	...	...	4s.

NEW GUITAR BOOK.

MADAME PRATTEN'S Popular Instruction Book for the Guitar (43 pp.)	5s.
---	-----	-----	-----	-----

BOOSEY AND SONS, HOLLES STREET.

Published by JOHN BOOSEY, of Castlebar-hill, in the parish of Ealing, in the County of Middlesex, at 23, Holles-street.
 Printed by WILLIAM SPENCER JOHNSON, "Nassau Steam Press," 60, St. Martin's-lane, in the Parish of St. Martin-in-the-Fields, in the County of Middlesex,
 Saturday, April 21, 1860.